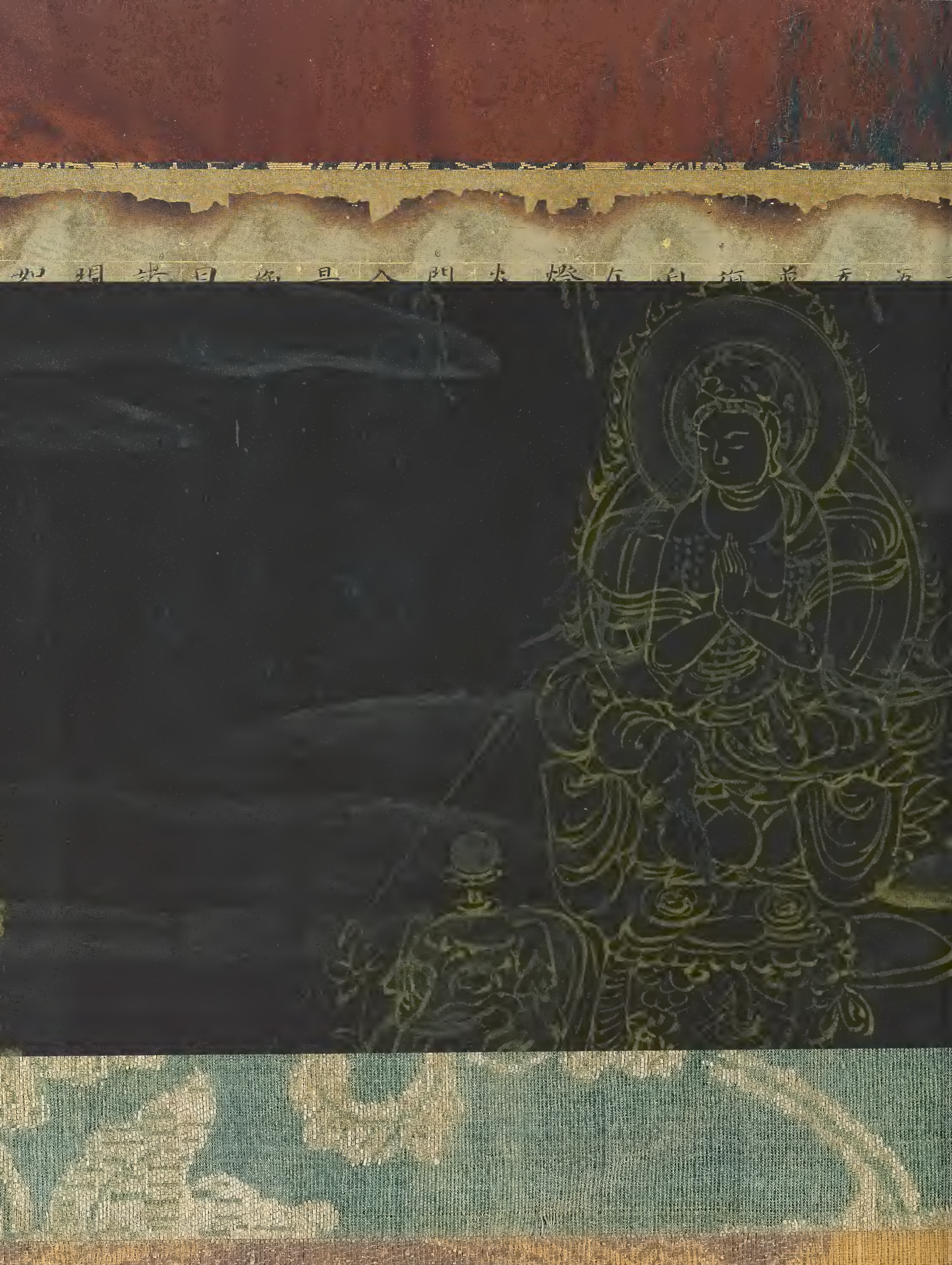


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Smithsonian
*Freer Gallery of Art and
Arthur M. Sackler Gallery*

Office of the Director

May 20, 2003

Dear Friends and colleagues,

I am pleased to enclose *Asiatica*, the inaugural issue of the annual magazine of the Freer and Sackler galleries. The staff and I are delighted to have a magazine that features current and upcoming exhibitions, programs and acquisitions.

As you will see, we are planning an ambitious schedule of major international exhibitions and outreach programs that study and celebrate the arts and cultures of Asia. I hope you will be inspired to come and visit us often!

Inside, you will also find the newly-redesigned Annual Record, which looks back at activities during fiscal year 2002 and records the generous contributions made by individuals, foundations and corporations. The climate this year is more difficult for all of us, and I am convinced that we will best survive by collaborating across a broad range of areas.

Yours sincerely,

Julian Raby
Director

Encl.
JR/km

SMITHSONIAN INSTITUTION
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FS | 8 2003

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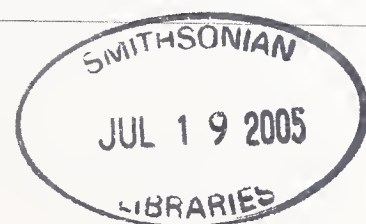
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Annual Report 2002



DIRECTOR'S LETTER



It gives me great pleasure to introduce the inaugural issue of the annual magazine of the Freer and Sackler galleries.

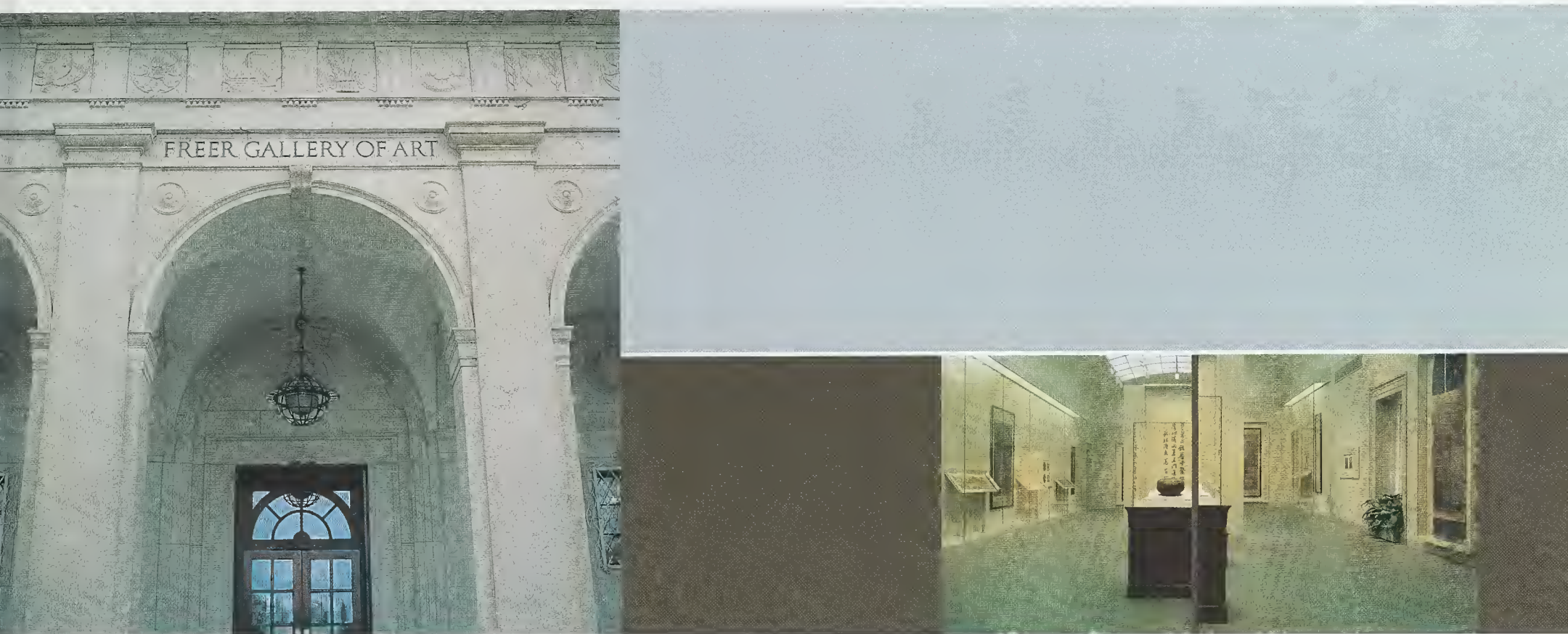
The magazine has been designed to provide a vivid glimpse into the life of our museum—by highlighting our forthcoming exhibitions and our current acquisitions and by providing profiles of the people who contribute in diverse ways to our success, whether as staff, volunteers, donors, or trustees.

This year sees a broad range of major loan exhibitions. *Isamu Noguchi and Modern Japanese Ceramics* is the first exhibition to focus on the ceramic works by the celebrated Japanese-American artist Isamu Noguchi. He rarely used this medium other than when he was living in Japan, and he clearly adopted it as one way of exploring his own cultural roots. Noguchi interacted with many of Japan's leading ceramicists at a time when they were looking at ways to reinterpret the country's ceramic traditions.

Tensions between tradition and innovation are a central theme in another of our exhibitions this year—*After the Madness, Paintings and Calligraphy by Bada Shanren*. Bada, who was a scion of the Ming imperial house, was a highly individualistic painter and calligrapher, and his work is thought to reflect both his own psychological travails and his increasing dismay as he witnessed the demise of the Ming dynasty.

In the fall, the Himalayas come to Washington, in the form of *Himalayas: An Aesthetic Adventure*. The exhibition, originated by the Art Institute of Chicago, comprises Buddhist and Hindu sculpture, ritual objects, manuscripts, and paintings ranging in date from the sixth to the nineteenth century, from Kashmir, Nepal, and the Tibetan Plateau. Many of the items have a numinous quality that conveys the intensity of religious devotion and practice in the “roof the world.” The objects also reveal the stylistic diversity of the three regions, but above all they have been selected—by one of the outstanding experts in the field, Pratapaditya Pal—for their aesthetic merits.

Faith and Form, Selected Calligraphy and Paintings from the Japanese Religious Tradition juxtaposes selected



works from the collection of Sylvan Barnet and William Burto with works drawn from our own collections, principally from that of the Freer, in order to explore the resonances between the two. *Mr Whistler's Galleries* re-creates two of Whistler's important installations; one held in London in 1883, the other in 1884. Whistler was an innovator in the display of fine art, and in the 1883 exhibition of etchings he adopted a color scheme of yellow and white, followed the next year by pink and gray for a show of oils, watercolors, and pastels. This exhibition reveals Whistler's important contribution to the development of museum display in the late nineteenth and early twentieth century, an influence readily felt in Platt's design for the Freer Gallery. It is appropriate, then, that these evocations of the 1883 and 1884 shows should be held at the Freer, and I would like to thank the Virginia Museum of Fine Arts, and in particular its director, Michael Brand, for suggesting that we host the "Yellow and White" installation.

We also focus on two outstanding works acquired in the last year—a tenth-century Chola bronze of Shiva Nataraja and an Amida Buddha from fourteenth-century Japan. The Shiva, both artistically and iconographically, makes a perfect pairing with the Freer's Parvati of the same date, while the sublime aura of the Buddha leaves a deep impression on all who have seen it.

Also included is an article about ImaginAsia, our children's program, directed by the Pied Piper of the Sackler, Stephen Eckerd. Stephen succeeds in keeping even the most rambunctious children spellbound as they process around the galleries on an artistic treasure trail or busy themselves in his enchanted den, which is then festooned with their creations. Last you'll find beautiful Japanese photography from the Rosin collection; treasures from the archives.

Our new magazine is intended to be a joyous celebration of the Freer and Sackler galleries. It is, of course, only a selective view of all that happens here, but I hope that it inspires you—and your family and friends—to visit us not once, but many times this year.

JULIAN RABY



Packaging the Painting

DO THE FRAMES AROUND EIGHT WHISTLER WATERCOLORS
LIVE UP TO THE ARTIST'S VERY PARTICULAR SPECIFICATIONS?

The year was 1884, and James McNeill Whistler's art exhibition in London had the critics talking—but not just about the paintings. "The reviews of that show raved about how the frames matched not only the paintings but the colors of the walls," says Jane Norman, exhibition conservator at the Freer. Indeed Whistler was an artist who insisted on preserving the aesthetic continuity between the canvas and the frame. As he once remarked: "My frames I have designed as carefully as my pictures—and thus they form as important a part as any of the rest of the work."

With the Freer's upcoming re-creation of that 1884 show, it seemed like an auspicious time for the museum to authenticate the gilding and colors of its Whistler frames. Norman and Kenneth Myers, associate curator of American

art, identified eight small frames to study; all originals presumed to have been regilded over the years. Enlisting

the help of expert frame conservator Bill Lewin, the research team began its work. "The big news is, after removing the inner liners, we were able to see the frames' original gilding as well as corresponding pencil marks," recalls Norman, who says they also discovered handwritten numbers that likely indicated dimension and karat number. "It was very exciting to realize there are different colors in here."

Still, the sleuthing is far from over. The research, which began last summer, must now wade through murkier analytical matter, testing such elements as gilding composition and toning materials. While it's too early to know if the frames will be restored to their original form, the team remains encouraged. "We're thrilled by the progress," says Myers. "The discovery confirms my desire to move forward."

Facts + Figures ❧ **IN THE KNOW:** FREER AND SACKLER VISITORS OVER AGE 25 WERE THREE TIMES MORE LIKELY THAN THE AVERAGE ART MUSEUM VISITOR TO HAVE AN ADVANCED DEGREE. ❧ **D.C. DRAW:** LOCAL VISITORS FREQUENT THE FREER AND SACKLER TWICE AS OFTEN AS OTHER MUSEUMS ON THE MALL. ❧ **ART HISTORY:** THE FREER GALLERY OF ART OPENED AS THE SMITHSONIAN'S FIRST FINE ARTS MUSEUM IN 1923. SIX DECADES LATER, MEDICAL RESEARCHER AND PUBLISHER DR. ARTHUR M. SACKLER PLEDGED NEARLY 1,000 ASIAN MASTERWORKS TO THE SMITHSONIAN FOR THE ESTABLISHMENT OF THE D.C. SACKLER GALLERY. ❧ **A SILVER LINING:** TO IMMORTALIZE A PAYMENT DISPUTE, JAMES WHISTLER PAINTED TWO EMBATTLED PEACOCKS ON THE SOUTH WALL OF THE NOW-FAMOUS PEACOCK ROOM. AT THE FEET OF THE IRRITATED BIRD ARE THE SILVER SHILLINGS THAT WHISTLER'S PATRON, FREDERICK R. LEYLAND, HAD REFUSED TO PAY, WHILE THE SILVER FEATHERS ON THE PEACOCK'S THROAT INSINUATE LEYLAND'S "RUFFLED FEATHERS." ❧ **COUNT ON IT:** THE FREER COLLECTION COMPRISES SOME 26,000 WORKS OF ART SPANNING SIX MILLENNIA, WHILE THE SACKLER HOUSES SOME 3,000 OBJECTS.

Sculpting with Flowers

FOR HIS WELCOMING CREATIONS, CHEYENNE KIM TAPS FLOWER MARKETS AS CLOSE AS WASHINGTON, D.C., AND AS FAR AS SOUTH AMERICA.

Several years ago, Cheyenne Kim was strolling through an orchid exhibition in Vancouver when he was struck by an exquisite flower arrangement. Unable to see it clearly, he went up for a closer look. "It turned out to be plastic," he says, smiling. "My eyesight is not so good. Like Cezanne."

The comparison may be tongue-in-cheek, but, like the great French painter, Cheyenne can boast artwork that turns the heads of museum patrons. An orchid specialist for the Smithsonian Office of Horticulture, Cheyenne is the mastermind behind the lavish and dramatic creations that welcome visitors to the Sackler's pavilion. The flower artist, who was born in Japan and grew up in Korea, usually taps local wholesale markets for his arrangements, but occasionally orders blossoms from as far away as New Zealand and South America. Often combining disparate cultural styles and floral techniques, Cheyenne's work is never predictable—but always inspired.

For his pavilion work, Cheyenne can thank Else Sackler.

The now-deceased first wife of Arthur Sackler presented the museum

with a flower endowment nearly a decade ago. "She lived in New York and always loved the flowers in the lobby of the Met," says Patrick Sears, associate director, special projects and facilities. Originally set up for special occasions, the gift eventually expanded to support a weekly

display. Cheyenne, who met Mrs. Sackler herself six years ago, has been imparting his time and expertise ever since.

A fixture at the museum every Tuesday morning, the gregarious artist is happy to stop and answer questions from admiring visitors. Cheyenne says he is grateful for the opportunity to create such a grand display. "I really appreciate the abundance of Mrs. Sackler's gift," he says. "The flowers show how big her heart was."



A Master's Admonition

POTTER ROB BARNARD RECALLS YAGI KAZUO'S COUNSEL: STAY FOCUSED.

At his home in the Shenandoah Valley, artist Rob Barnard keeps an unusual memento. It is calligraphy by his one-time ceramics teacher, Yagi Kazuo. The brush strokes, eloquent yet peculiar, cascade down a opaque sheet of handmade paper, forming the Japanese characters for *enshin*, the pivot needle of a geometric compass. "That was his final admonition to me," recalls Barnard, who received the inscription from Yagi just days before he left Kyoto. "Don't be distracted by anything on the side. The center is the most important thing."

Twenty-five years later, the student still follows his

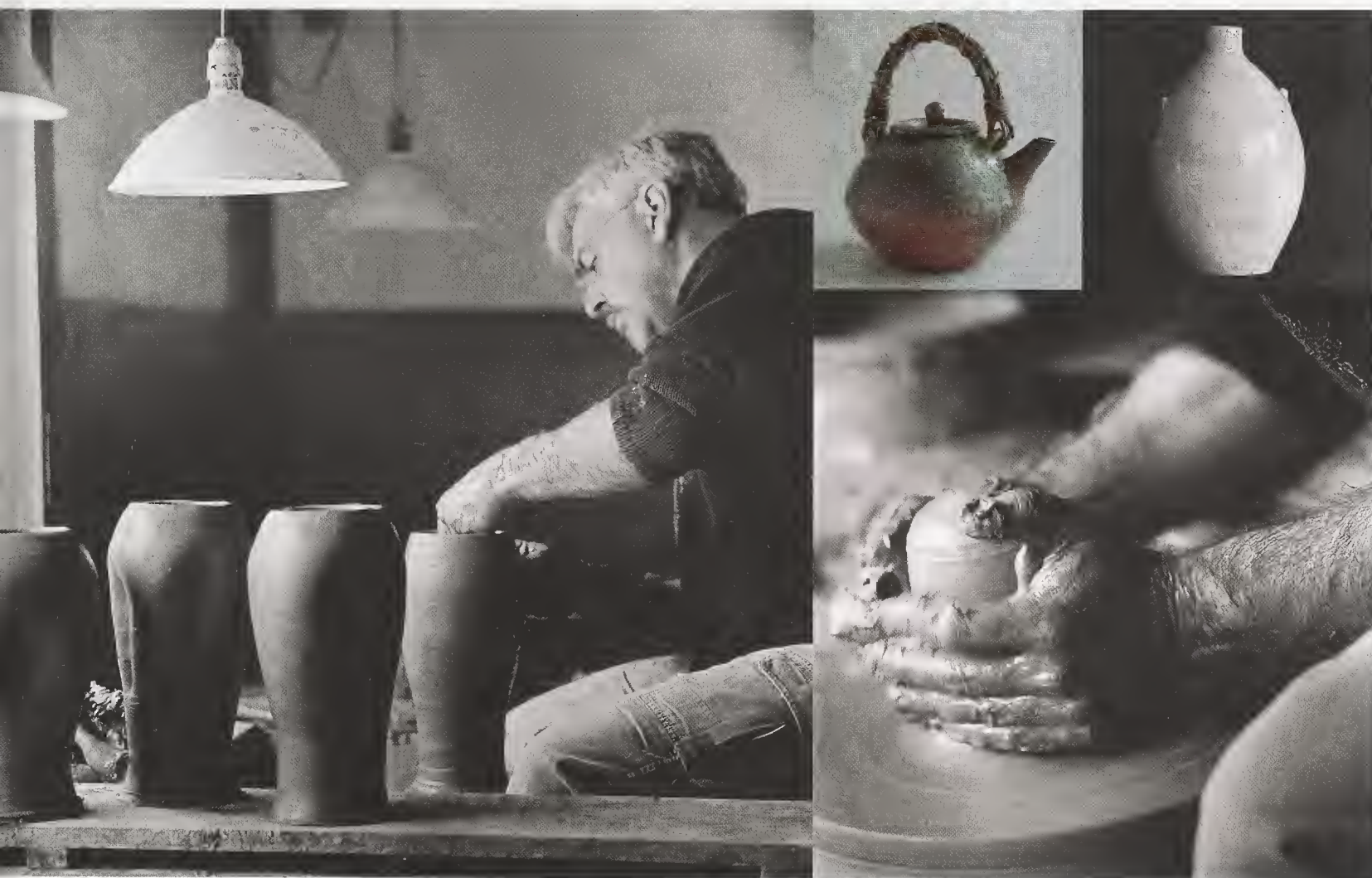
mentor's counsel. Working in wood-fired pottery, Barnard remains focused, creating pieces that address the human condition with simple yet profound nuance. Known for his remarkably textured vessels, the Kentucky-born artist is bound not just by creating aesthetic forms, but the philosophical process of reaching those forms. He credits Yagi, his personal teacher from 1977-78, for grounding him intellectually. "Because of him, I don't think of glaze or shape," says Barnard. "I think of what I'm doing as a way to communicate something important."

Considered the father of modern Japanese ceramics, Yagi created pieces that reached uncommon ground—simultaneously contemporary yet rooted in tradition, vis-

ually appealing yet emotionally unsettling. Under Yagi's watchful eye, Barnard began to appreciate the metaphorical depth and moral implications that ceramics could convey. "The Japanese feel that pottery is able to express some of the great mysteries of life," he explains. "It's the soul of a whole culture."

It's a long way from Kyoto, Japan, to Timberville, Virginia, but Barnard keeps his teacher's philosophy close to heart. He remembers Yagi, who died in 1979, as a forthright man who believed that art should strive to confront. "He told me to never waste time trying to make your work palatable to others," says the artist. "If you have an idea or feeling about something, you go right for that."

The calligraphy is always there to remind him.



ON MAY 8 AND SEPTEMBER 4 AT NOON, ROB BARNARD WILL BE GIVING A GALLERY TALK AT THE ISAMU NOGUCHI SHOW, WHICH WILL FEATURE THE WORK OF YAGI KAZUO.

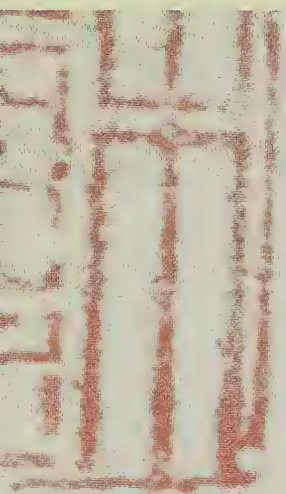
The Truck Stops Here

A PAKISTANI TRUCK PULLS UP TO THE SACKLER THIS SUMMER

Festival. Painted by Haider Ali, the truck features a colorful fusion of Pakistan's regional styles, including carved wooden doors, white plastic inlay, and stainless steel peacocks. The vehicle evokes a long tradition of truck decorating in Pakistan's port city of Karachi, where carpenters, bead makers, and painters would adorn trucks with distinctive local motifs. The truck will brighten the entrance to the Sackler all summer.

This dazzling artwork on wheels was a hard-to-miss attraction at the 2002 Smithsonian Folklife





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EXHIBITIONS



A close
embrace
of the earth
Isamu
Noguchi
&
modern
Japanese
ceramics



In three creative bursts,
he sculpted 200 stunning
works from Japanese
clay—and spurred
a generation of modern
Japanese ceramics.

Noguchi.

The name conjures up the avant-garde shapes, sculpture, and furniture of the fifties and sixties. Later, monumental stone and bronze. Isamu Noguchi is far less known for his work in clay. However, during three brief, intensive sessions in Japan—in 1931, 1950, and 1952—he created approximately two hundred abstract pottery objects, from Zen Buddhist-inspired abstractions to forms designed for sculptural ikebana.

This May, the Sackler presents the first major museum exhibition celebrating Noguchi's ceramic work as well as the work of prominent post-World War II Japanese ceramic artists with whom Noguchi collaborated or interacted. *Isamu Noguchi and Modern Japanese Ceramics* brings an understanding of the nature and scope of the concerns Noguchi expressed through clay—an understanding crucial to appreciating his work as a whole. What is more, by throwing light on the major ceramic artists working in Japan in the 1950s, the exhibition reveals a largely unknown genre of modern Japanese art.

Born in 1904 to an American mother, Leonie Gilmour (1873–1933), and a Japanese father, the famed poet Yone Noguchi (1875–1947), Noguchi became estranged from his father when his parents separated shortly after his birth. This painful separation encouraged a lifelong yearning to connect with his Japanese heritage. In the late twenties he traveled throughout Europe and Asia, and eventually began, in 1931, his work in Japanese clay, a medium that brought together his passionate yearning for identity and his genius as a sculptor. As he once put it, “To know nature again...to exhaust



INSTALLATION VIEW OF NOGUCHI'S SOLO EXHIBITION AT MITSUKOSHI DEPARTMENT STORE, TOKYO, 1950

“I have since thought of my lonely self-incarceration then, and my close embrace of the earth, as a seeking after identity with some primal matter beyond personalities and possessions. In my work I wanted something irreducible, an absence of the gimmicky and clever.”

—ON THE MAKING OF *THE QUEEN* IN 1931.



NOGUCHI AND HIS 1952 WORK *FACE DISH (ME)*, AS PUBLISHED IN *TIME* MAGAZINE, JANUARY 10, 1955

one's hands in its earth...one has to be a potter, or a sculptor, and that also in Japan."

Japanese reverence for ceramics is, of course, well known. For more than four hundred years ceramic vessels have been created for use in the tea ceremony, and potters today carry on the tradition by using the clays, glazes, and techniques that have been passed down for generations. For Noguchi, the link between ceramics and Japan was more than a matter of access to specific materials and techniques. He once described his 1931 pottery-making experience as "my close embrace of the



SMALL CHILD, 1952



YOSHIKO-SAN, 1952



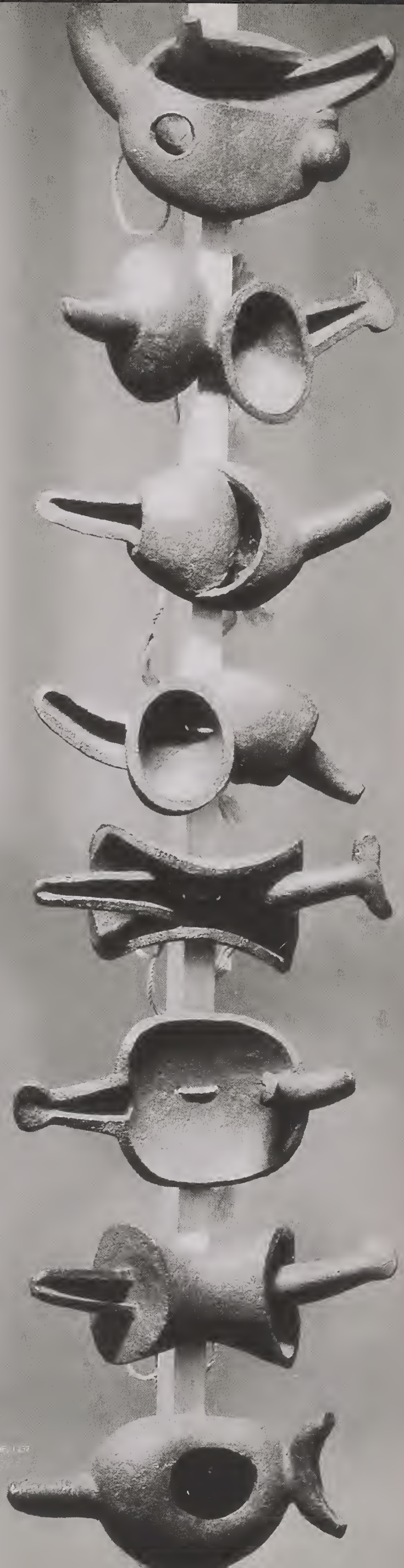
BIG BOY, 1952

"A fine balance of spirit with matter can only concur when the artist has so thoroughly submerged himself in the study of the unity of nature as to truly become once more a part of nature—a part of the very earth, thus to view the inner surfaces and the life elements"

—ESSAY FOR AN APPLICATION STATEMENT FOR THE GUGGENHEIM FOUNDATION, 1927.

earth, as a seeking after identity with some primal matter beyond personalities and possessions." During 1931, he cast terra-cottas in the celebrated workshop of Uno Ninmatsu (1864–1937) within the venerable ceramics industry of Kyoto, Japan's cultural capital. He also was introduced to the prehistoric Japanese figurines known as haniwa. His works from that year, including *The Queen*, recall those artifacts.

Noguchi returned to New York and there gained critical acclaim; his reputation as an abstract sculptor and designer soared. Nearly twenty years passed before his return to Japan in 1950. During "one furiously creative week," Noguchi produced a group of ceramic works for an exhibition at a department store. As he had done in 1931, he applied modern sculptural and design vocabularies to indigenous Japanese forms and materials. The works from 1950 are characterized by a specifically Asian concept: that art and life are united aesthetically. The 1950 exhibition was designed with that concept in mind; modernist sculpture and functional wares were placed side by



EVEN THE CHILDREN, 1952



MY MU, 1950

The exhibition is made possible by grants from the Feinberg Foundation, Sachiko Kuno, Ryuji Ueno and the S&R Foundation, Masako and James Shinn, and H. Christopher Luce, with additional funding from Jeffrey P. Cunard, the Else Sackler Public Affairs Endowment, and the Director's Discretionary Fund established by Peggy and Richard M. Danziger. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Transportation assistance provided by All Nippon Airways. Gallery furniture provided by Design Within Reach. The exhibition is endorsed by the Japan Foundation, and organizational assistance is provided by the National Museum of Modern Art, Kyoto.

"When I was living in Japan our house was filled with centipedes. I became rather fond of them; I lost my fear. You know, when you kill a centipede, the two halves just walk off. This gave me the idea for a sculpture in sections, each a separate thing....What happens is that your eye jumps from one image to the other and your subconscious supplies the connection. I also liked the rather quixotic notion of dignifying the centipede by making a sculpture of him—thus indicating that the centipede can aspire to humanity, or even to God. The work is a shrine to the centipede. Or rather the centipede is now enshrined at the Museum of Modern Art.

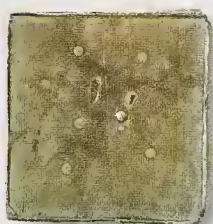
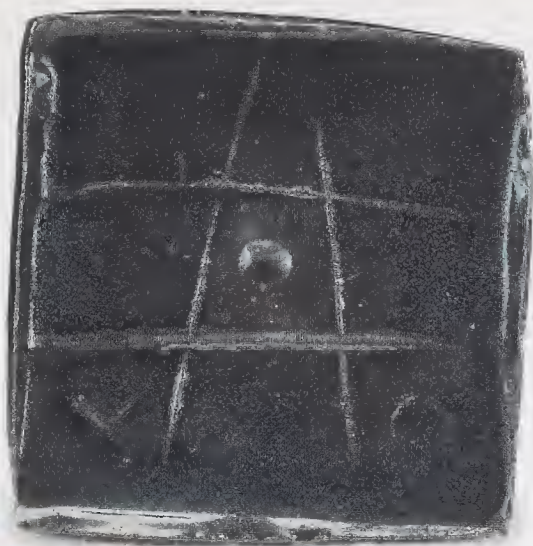
—ISAMU NOGUCHI IN AN INTERVIEW WITH KATHERINE KUH



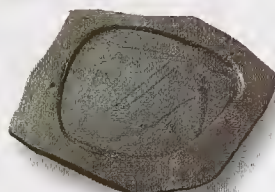
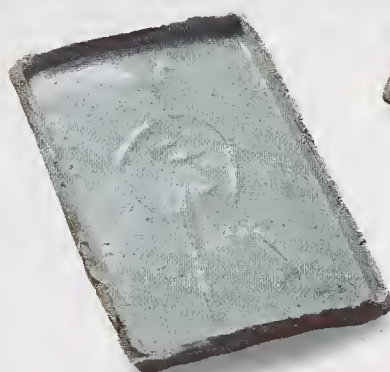
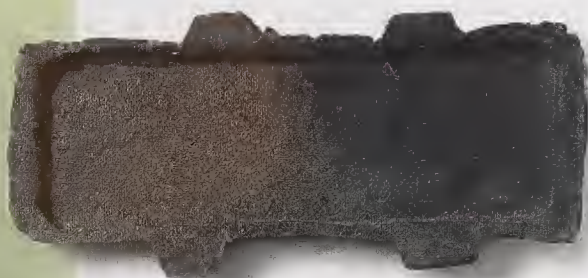
JOURNEY, 1950



WORK, 1952



DISHES MADE IN 1952



side to create a blurring of art and craft. Three of the works from that exhibition are included in this show.

In 1952, Noguchi engaged in his final and most productive period of ceramic creation. He and his wife, the actress Yamaguchi Yoshiko (born 1920; married 1951), had established a home and studio in the Kita Kamakura compound of the traditionalist potter Kitaōji Rosanjin (1883–1959). Rosanjin introduced Noguchi to the styles, methods, and materials of Japanese pottery traditions, and Noguchi experimented with the clays, glazes, and kilns amassed by Rosanjin. During that year, Noguchi exhibited 119 ceramics at the Museum of Modern Art in Kamakura, twenty-six of which are shown in the Sackler exhibition. The communion with nature and a sense of a homeland in Japan imbues Noguchi's ceramic figurines, sculptures, plates, and vases from this period.

"It's the earth, the coarse earth which only Japanese people have. It is not in America. I am drawn to the skin of the pottery.... The earth of Japan has opened my eyes, as if in discovery of some new horizon. And yet, perhaps this is just the recovery of memories of my early childhood."

—NOGUCHI IN 1952

It was also during that year that Noguchi's art became linked with Japanese flower arranging (ikebana). In the past, ikebana was characterized by arrangements of plant materials in vases that were meant to be viewed from one direction. In the postwar years, ikebana vessels had evolved into sculptural structures made of clay, scrap iron, or wood that supported and interacted with the plant material. Like sculpture, these avant-garde works were given titles and were meant to be seen in the round. Noguchi devoted much of his ceramic work in 1952 to making flower vases that were inspired by the work of Teshigahara Sōfū (1900–1979), the founder and director of the Sōgetsu school of ikebana. Teshigahara became the most important collector of Noguchi's ceramic works, motivated in part by his desire to use them for his flower arrangements. Four of the works in the exhibition—*War*, *Ghost*, and two works described as three-legged vases—once belonged to Teshigahara.

Isamu Noguchi and Modern Japanese Ceramics not only reveals a relatively unknown aspect of Noguchi's oeuvre, but it also introduces an American audience to exceptional Japanese potters whose work has received little attention outside of Japan, including Kaneshige Tōyō (1896–1967), known for his mastery of manipulating firing effects. Noguchi also worked with primitivists such as Okamoto Taro and Tsuji Shindo, both of whom are represented in the exhibition.

Through extensive press coverage and exhibitions in 1950 and 1952, Noguchi's clay work became known to the youngest generation of Japanese potters, who sought ways to link their work to wider concerns of international art movements. Just as American artists such as the abstract expressionists had done after the war, Jap-



(1)



(2)



(3)



(4)



(5)



(6)

INFLUENCES AND MOVEMENTS

A wide range of Western artists, including Brancusi (1), Klee (2), Miró (3), and Picasso, influenced Noguchi and his Japanese counterparts.

SŌDEISHA

The Sōdeisha artists used classic Japanese ceramic models to address their own interests, which were keenly attuned to happenings in the larger art world. They were discovering the imagery of Klee, Miró, and Picasso in the foreign journals and books that were so expensive the artists shared one copy among them. At Left (4), Yagi Kazuo in his studio preparing works for the September 1954 Sōdeisha exhibition in Kyoto and (5) carrying a board bearing his unfired sculptures down Gojozaka slope to the communal kiln. (6) Members of Sōdeisha on the occasion of their seventh exhibition, October 15–20, 1952. Clockwise from top left: Kenzaki Kenzo, Yagi Kazuo, Suzuki Osamu, Yamada Hikaru, Nakajima Kiyoshi.



THE POLICEMAN, 1950



HOT DAY, 1952

anese ceramic artists formed groups for the purpose of organizing exhibitions. In the absence of commercial galleries, such group exhibitions played a vital role in introducing new work to the public, but equally important was the opportunity for urgent debate of new ideas. One such group was Sōdeisha (Crawling through Mud Association). Its members included Yagi Kazuo, Suzuki Osamu, and Yamada Hikaru. This group formed the center-point for the development of abstract, sculptural ceramics within Japan.

Some groups of this type employed forms and techniques that denied all links with historical Asian wares; the Sōdeisha artists, however, never abandoned the fine craftsmanship for which

Kyoto is known. Like Noguchi, they used classic models to address their own interests, which were keenly attuned to happenings in the larger art world, such as the art of Paul Klee, Joan Miró, and Pablo Picasso. Sōdeisha artists sought to wean their work from prevailing conventions of Japanese ceramic taste. This process of thoughtful rejection of a whole series of accepted standards constitutes the group's central contribution to the liberation of modern Japanese ceramic form. Said Yagi, "With classicism as the base, I want to make new work that explores the very limits of ceramics."

That Noguchi had a tremendous impact on Sōdeisha is particularly clear from the following statement by Yagi:

"We wanted to make something new rather than embracing any orthodoxy. . . . Determined to be forward looking, we were extremely susceptible to any new movements in the arts. . . . The ceramic works of people like Isamu Noguchi and Pablo Picasso were introduced to Japan. For us they were a tremendous shock. . . . We understood that we wanted to develop in Japanese terms something that had not previously existed—to follow our own hearts, without being guided by the materials or techniques of foreign artists. We experienced that work as something truly new, like a sort of miracle. Thus, if we talk about influence, [the foreign artists' works] showed us that we had to liberate ourselves from the spell of ceramics, and to do this by our own hands as potters."

Noguchi never again worked in ceramics, though the early discoveries he made in clay set the course he followed for some of his most prominent later work, including the "rockeries." The Japanese ceramicists, however, continued to work in clay over the course of their careers. To these artists, Noguchi's passionate search for identity through his work with clay gave them the confidence and courage to themselves embrace their native earth as a medium for making art.

"Determined to be forward looking, we were extremely susceptible to any new movements in the arts. Just at that time the ceramic works of people like Isamu Noguchi and Picasso were introduced to Japan. For us they were a tremendous shock....We understood that we wanted to develop in Japanese terms something that had not previously existed—to follow our own hearts, without being guided by the materials or techniques of foreign artists. We experienced that work as something truly new, like a sort of miracle. —YAGI KAZUO

Faith + Form

Partners in Collecting While pursuing a decades-long shared passion for calligraphy and painting, Sylvan Barnet and William Burto have assembled one of the finest collections of Japanese religious art in the West.



It is, by now, a familiar story to lovers of calligraphy.

Sylvan Barnet and William Burto began their collection in the 1960s, when they were newly-minted professors. They started with ceramics. While at a dealer's looking for more of the same, they chanced upon an eighteenth-century scroll by Jiun Onko. The two remember the encounter vividly.

"We had no idea that we'd be interested in calligraphy—we were there to look at ceramics—but behind his desk was this dynamic black-and-white hanging scroll. When we both saw it we looked at each other, eyes wide, mouths open—it was so powerful—it hit us immediately," said Barnet in a recent interview.

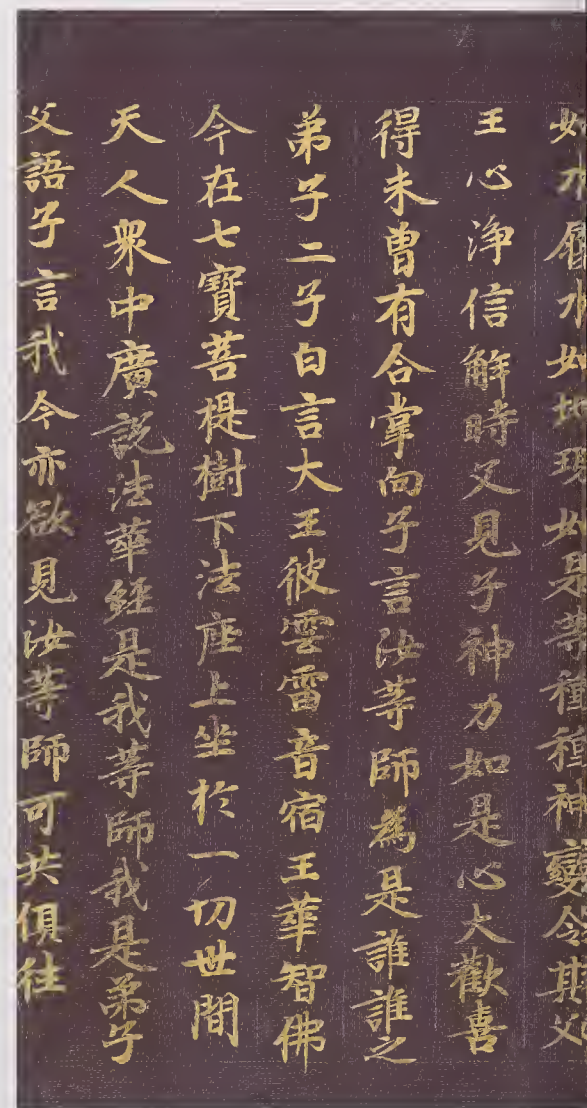
They bought the scroll and began a lifelong pursuit of calligraphy and Buddhist works, which has resulted in one of the finest such collections in the West. A selection of their works will join related material from the Freer collection in the upcoming Sackler exhibition, *Faith and Form: Selected Calligraphy and Painting from the Japanese Religious Tradition*. The show inaugurates

In comparison with collections with similar points of emphasis, the Barnet and Burto collection equals and probably surpasses most private and public efforts in the West during the last twenty-five years.

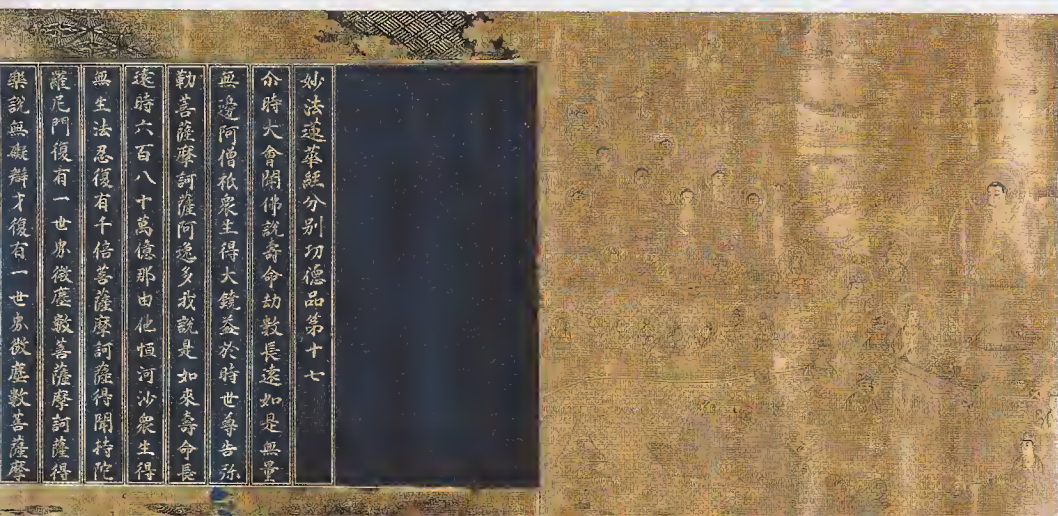
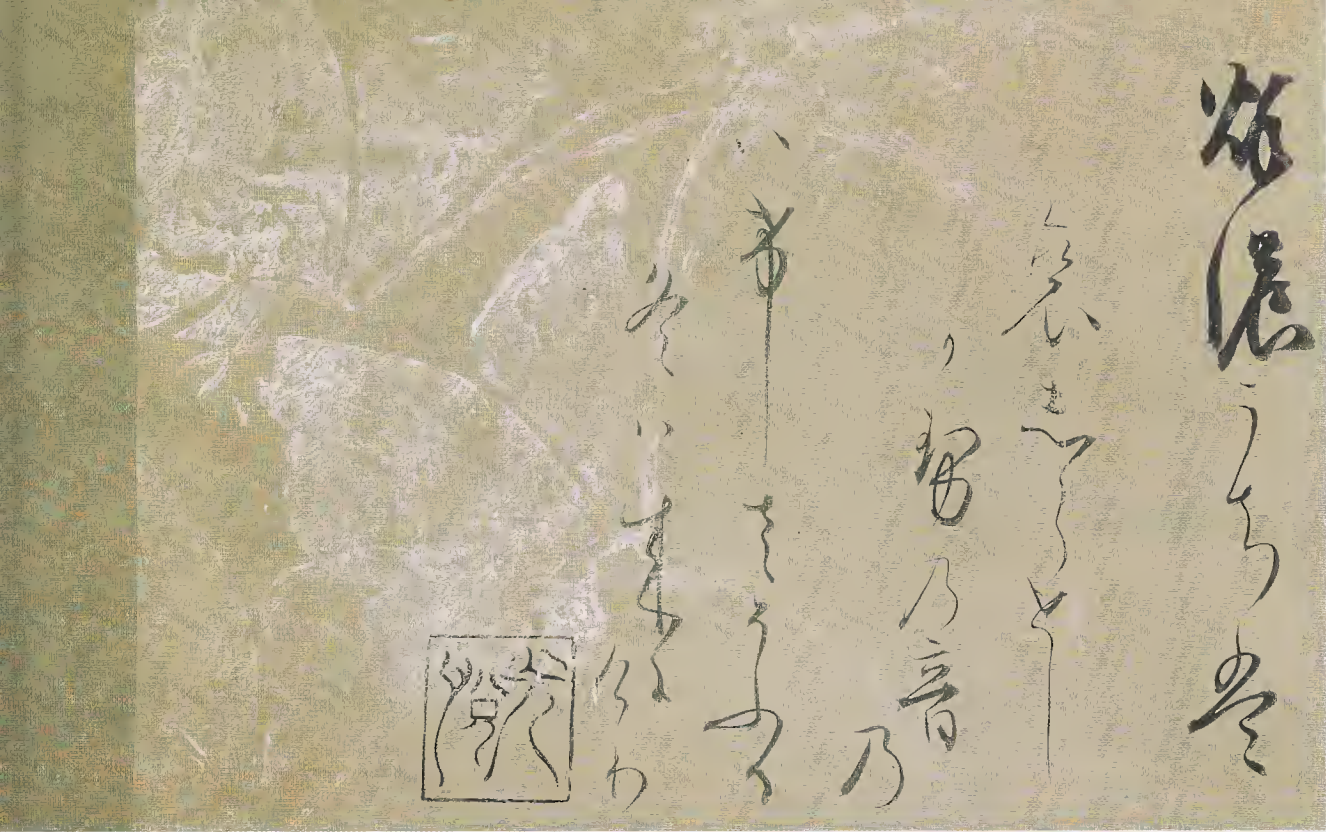
a developing series of exhibitions designed to combine notable themes found in the Freer collection of Japanese art with corresponding interests identified in important American collections of Japanese art, both public and private.

Indefatigable and astute collectors, Barnet and Burto are also Harvard-trained scholars of English literature and theater. Retired from academia two decades ago, they've continued to gather fine works with great passion. Their collection of approximately 150 works takes in a wide range of East Asian objects, from ceramics, haniwa figures, and Buddhist implements and sculpture to a substantial grouping of works by the contemporary photographer Hiroshi Sugimoto. But the collection is dominated by calligraphy, usually rendered as a manifestation of some aspect of Japanese religious sensibility. In addition, their taste for Buddhist paintings has resulted in a discrete body of rare, important works including a thirteenth-century Taizokai (Womb World) mandala—widely regarded as the earliest such mandala outside of Japanese holdings.

Barnet once described their collecting process as first an instinctive sense about the rightness of a work and then the desire to "learn the sources of our pleasure." The result has been cumulative; a superb collection built by evermore informed and informative collectors. In comparison with collections with similar points of emphasis, the Barnet and Burto collection equals and probably surpasses most private and public efforts in the West during the last twenty-five years.

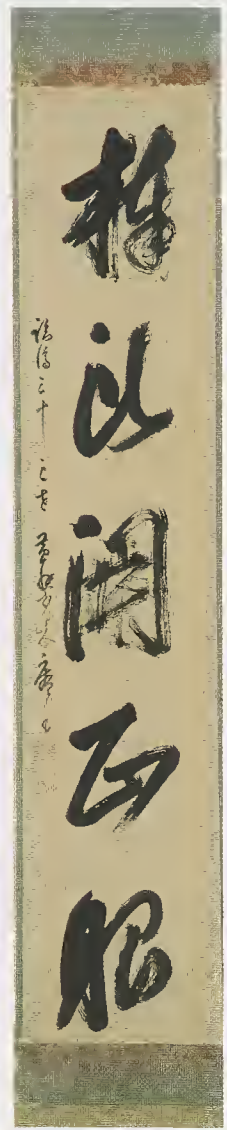
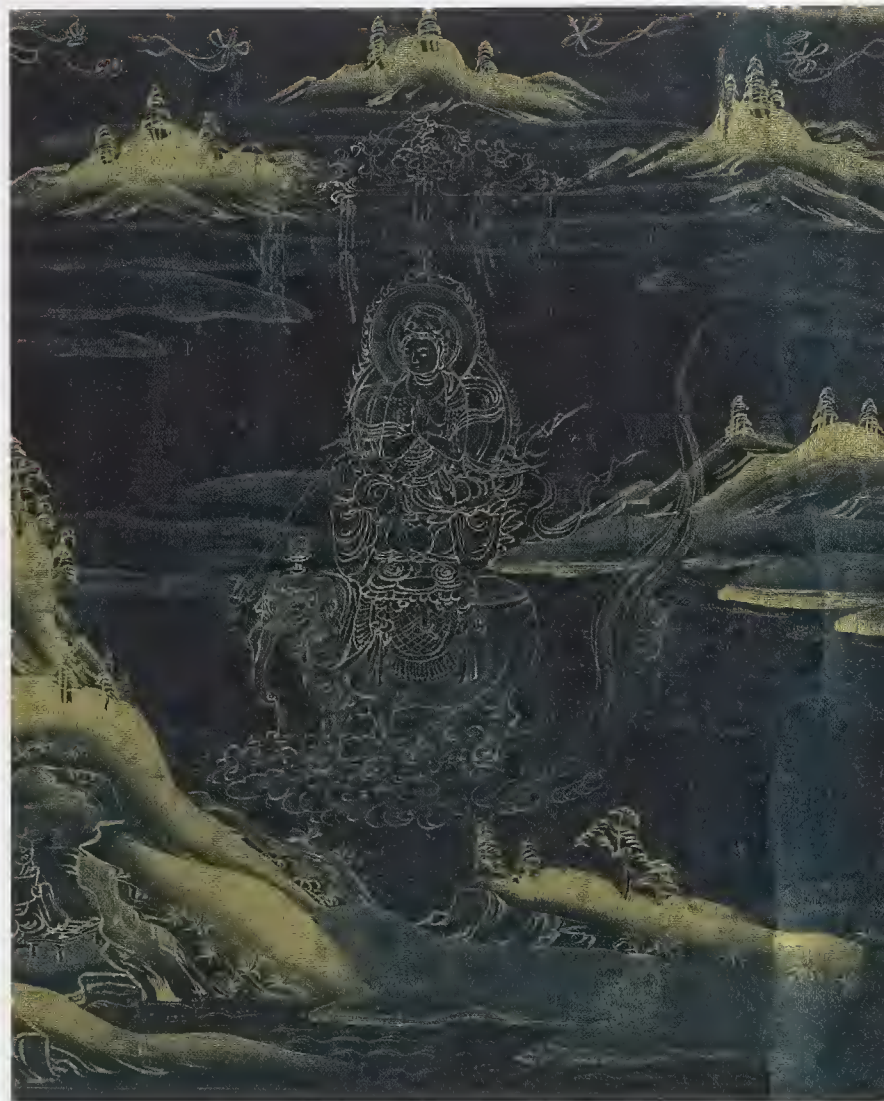


Clockwise from top: handscroll segment from B&B collection; bowl on display at home; Barnet, Burto relaxing with their poodles; sculpture from their collection; detail of a Freer sutra; detail of a sutra from the B&B collection

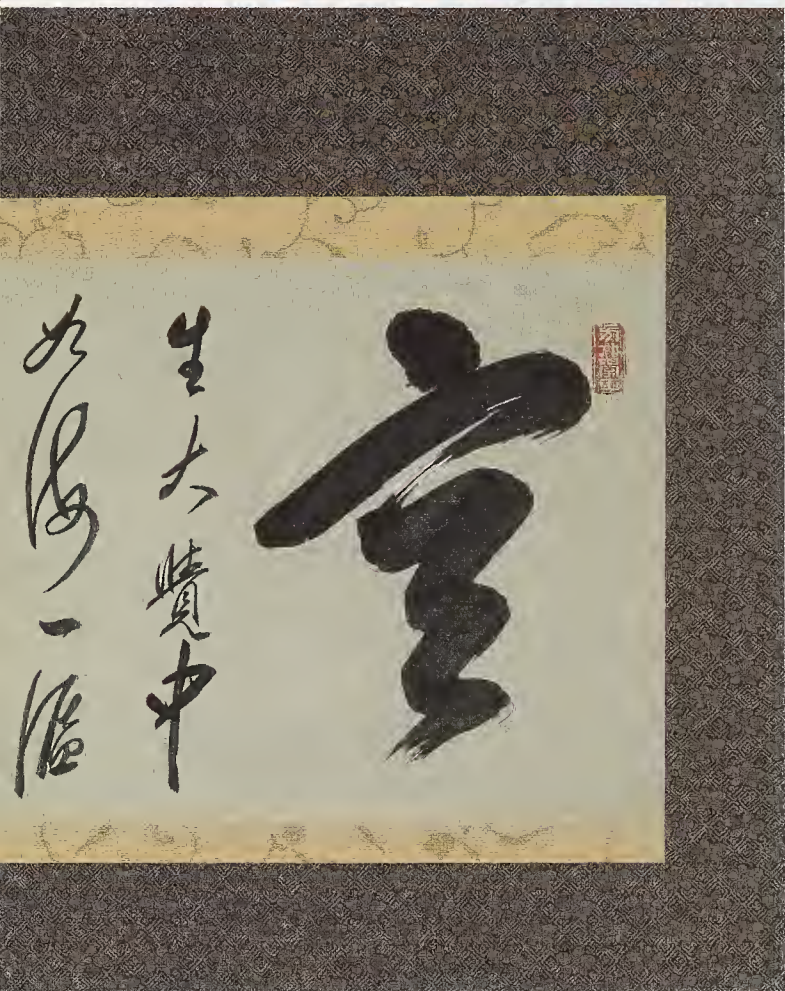
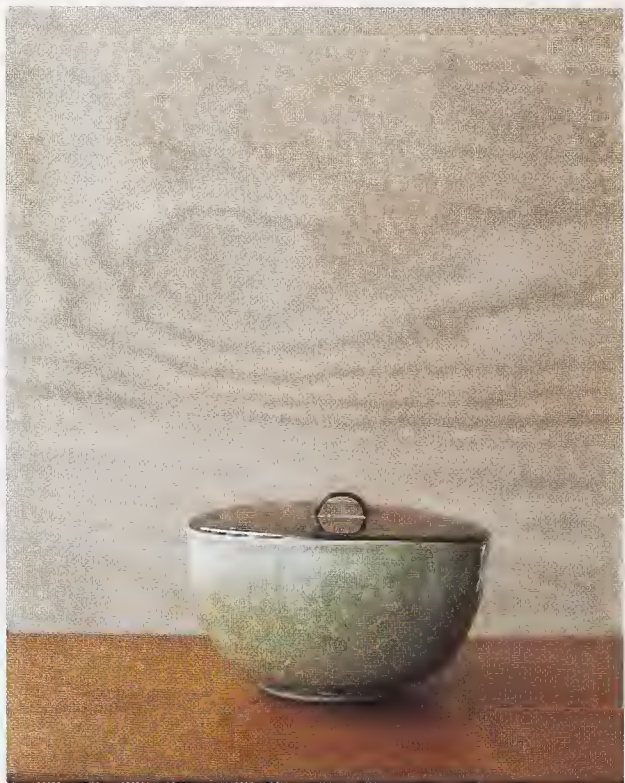




以諸緣譬喻方便隨所樂為現諸如來智慧
 因悟各異門元量難思議為達正法幢令入功德
 如來神通力能於一毛孔各為眾演說元
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 十方諸佛正一切群生類悉能為現如來之正法
 如來未曾有去來之異相皆令彼歡喜不
 如來為眾生普現業報相猶若自光照眾像
 又為彼眾生演說深妙法令彼見真實甚深智慧
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 炎天王於一切眾生甚深法中能生覺
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 而能照現元量土
 周滿十方元量
 離垢法門元量
 法身清淨无起滅
 一切悉見天中天



Clockwise from left: Freer mandala, detail of Barnett and Burto Womb World mandala, B&B calligraphy, detail of Freer sutra, Freer calligraphy, B&B calligraphy



經復能清淨持戒與柔和者而共同止忍辱
無瞋志念堅固常貴坐禪得諸深定精進勇
猛攝諸善法利根智慧善答問難阿逸多若
我滅後諸善男子善女人受持讀誦是經典
者復有如是諸善功德當知是人已趣道場
近阿耨多羅三藐三菩提坐道樹下阿逸多
是善男子善女人若坐若立若經行處此中
便應起塔一切天人皆應供養如佛之塔余
時世尊欲重宣此義而說偈言
若我滅度後能奉持此經斯人福無量如土之所說
是則為具足一切諸供養以舍利起塔七寶而莊嚴
衣創甚高廣漸小至梵天寶鈴千萬億風動出妙音
又於無量劫而供養此塔華香諸瓔珞天衣袈裟樂
燃香油酥燈周而常照明惡世末法時能持是經者
則為已如上具足諸供養若能持此經則如佛現在
以牛頭旃檀起僧坊供養堂有三十二高八多羅樹

Both men bring lifetimes of practice in wordcraft to their passion for art.

In addition to an extensive list of publications related to the study of historical and critical aspects of English literature, Barnet's *A Short Guide to Writing About Art*, now in its seventh edition, has achieved "classic" status. Their scholarship is wide-ranging; together they've penned several publications in the field of Japanese art and have had a hand guiding the field. According to James Ulak, chief curator of the Freer and Sackler, "Bill and Sylvan have generously read manuscripts drafted by curators and academicians, and have not only caught some factual errors but have also offered valuable stylistic suggestions."

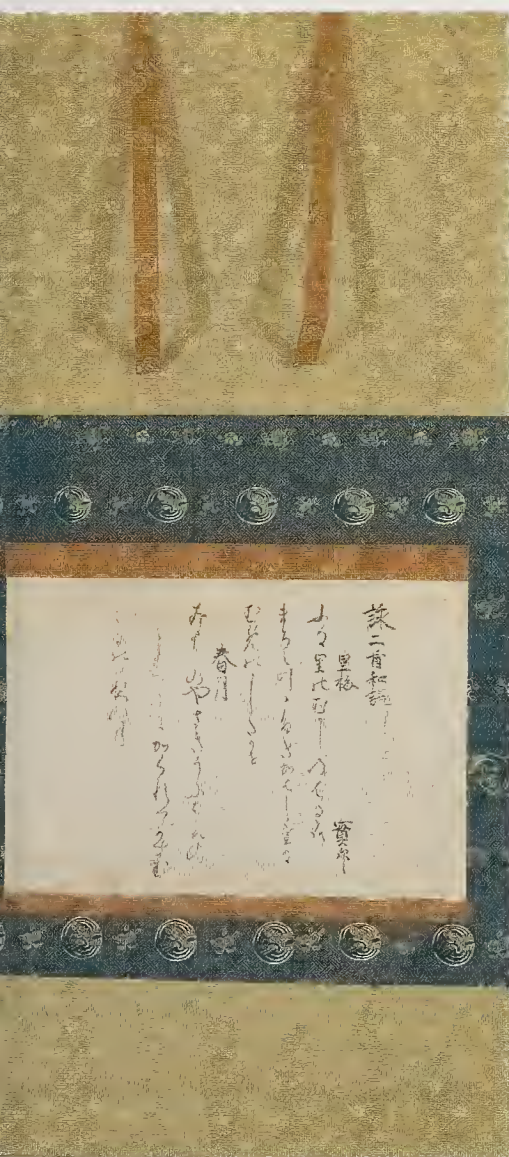
Faith and Form will explore resonances between Freer Japanese treasures and elements of the Barnet and Burto collection, allowing close study of comparable types. More than a dozen important illuminated sutra fragments preserved in hanging scroll formats, many reflecting the collectors' taste for exquisitely prepared papers and subtle illumination, will be juxtaposed with five of the Freer's most distinguished sutras in handscroll form. The Barnet and Burto portrait of the monk Shun'oku Miyoha will be seen for the first time with the Freer portrait of his contemporary, Getsuan Shuko, offering a unique opportunity for consideration of the qualities and

"Our first visit to the Freer was in 1964. We were terrifically impressed. We heard that we could go and see things in storage, so we made an appointment. Someone took us into the storeroom and let us see things for hours. Imagine!"

purposes of Zen monk portraiture. Burto says, "This is *the* great period for this kind of portraiture, and these are the only two portraits from this era in the U.S. Ours has a better face, I think, more interesting, but the Freer one has much more calligraphy, which is more legible." Fine mandala paintings from both collections will be on view; Barnet and Burto's rare Taizokai mandala, in gold on indigo silk, will be grouped with a pair of icons considered to be very close in date: the Freer Ryokai mandala, also in gold but on purple silk. Added to this ensemble will be the Freer's large, full colored Taizokai mandala, thought to date from the 1260s.

The Freer has benefited from Barnet and Burto's keen eyes and goodwill for many years; in 1998, on the occasion of the Freer's 75th anniversary, they donated a rare handscroll fragment illustrating "Stories of the Noblemen of Heike" (*Heike kindai soshi*) dating from the thirteenth century. In fact, Barnet and Burto's association with the Freer goes as far back as their earliest days as collectors. Burto said recently, "Our first visit to the Freer was in 1964. We were terrifically impressed. We heard that we could go and see things in storage, so we made an appointment. Someone took us into the storeroom and let us see things for hours. Imagine! It was invaluable."

Now, through *Faith and Form*, they are returning the favor, in effect inviting visitors of the Freer and Sackler into their own private storeroom, sharing much more of the collection that began with that black-and-white scroll decades ago. Wide eyes and open mouths are again expected.



Clockwise from left: bowl on display at home, regal poodle reclining, Freer hanging scroll, Freer sutra, Barnet and Burto on the porch, Freer calligraphy.



HIMALAYAS

ART FROM ON HIGH

COMING TO THE SACKLER THIS FALL: HINDU AND BUDDHIST TREASURES FROM THE MOUNTAINS OF INDIA, NEPAL, AND TIBET.

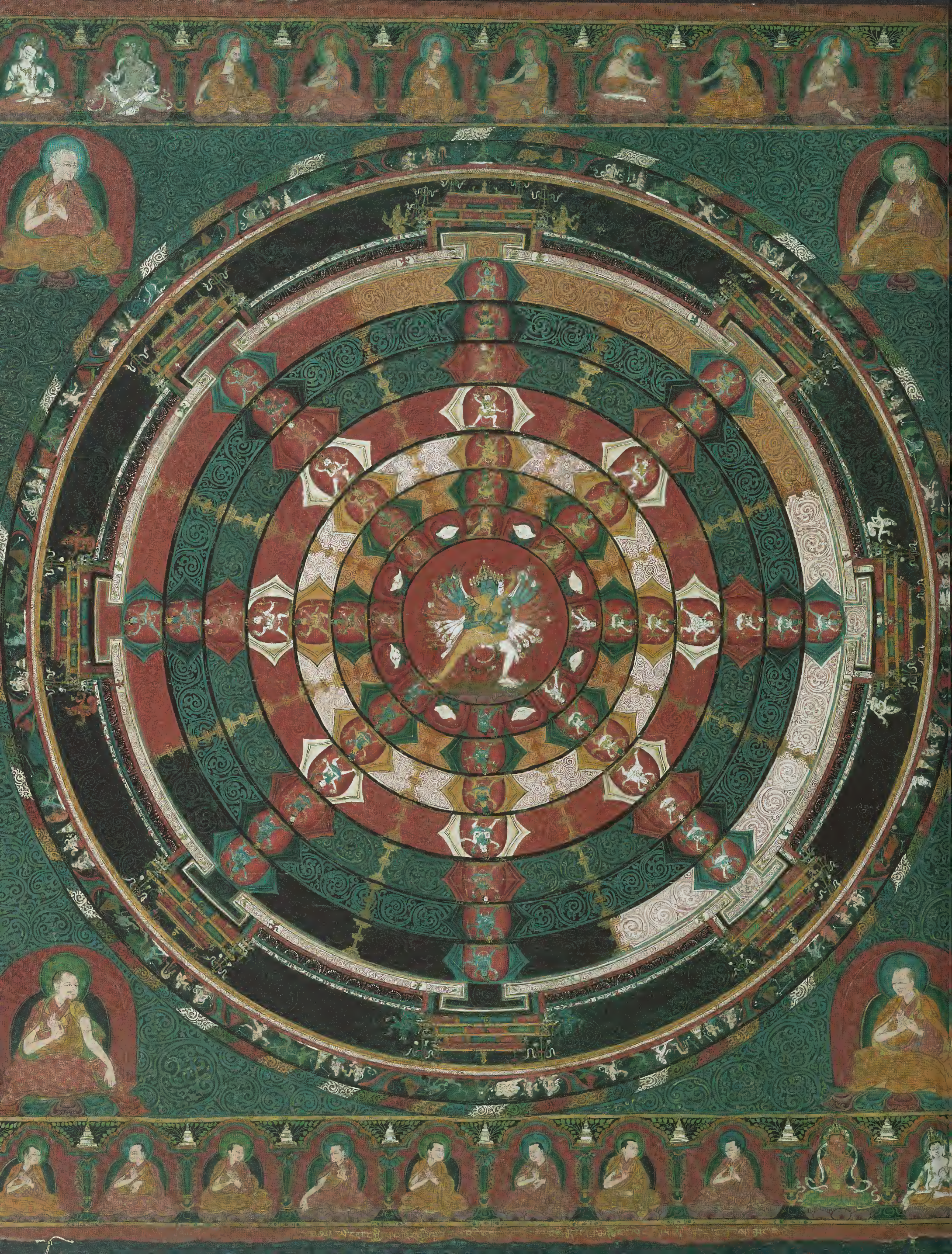
Known as the “roof of the world,” the Himalayas are arguably the most magnificent mountains in the world. Hindus and Buddhists alike consider them sacred. The people who inhabited this remote region, devout Hindus and Buddhists, gave form to their beliefs in paintings and sculpture that for centuries served as aids to worship. One hundred forty of these objects, from the three regions of the Himalayas—India, Nepal, and Tibet—will travel to the Sackler this fall from the Art Institute of Chicago, where the show was organized. *Himalayas: An Aesthetic Adventure* is curated by renowned scholar Pratapaditya Pal. Created between the seventh and nineteenth century, most of these works have never been publicly exhibited.



TIBET

SCENES FROM THE EARLY LIFE OF THE BUDDHA

Events in the life of the Buddha are standard fare in Buddhist paintings from Tibet and Nepal; this painting is so far unique, however, in that it features the birth of the Buddha as the central subject. Unusual, too, are a number of details in the painting: the chocolate border color was used only in West Tibet; the unusual crown suggests Tibetan work; and the unusual depiction of the elephant's entry into Maya's womb must come from either Tibet or Nepal.



TIBET

KALACHAKRA MANDALA

Created to this day in sand by living monks, the Kalachakra "wheel of time" Mandala is a paradigm of the cosmic order. This type of mandala, with its large number of Hindu deities, might have been initially created as a means of staving off attacks from Islamic forces in the tenth century. Its successive circles, many colors, and spokes "convey a sense of continual motion," according to Dr. Pal.

MYSTIC MASTER HUMKARA

Humkara was a Buddhist master, acknowledged on this thangka as a "knowledge-holder" in an inscription. A monk sits in the lower left corner and the entire scene is set at Silway Tsal, one of the eight great cremation grounds. Here he sits informally, bearing the thunderbolt and skull cup, his attributes. His features are so individual that it is possible that a real yogi sat as a model for the work.



NEPAL

SUN GOD

A bit of mystery surrounds this figure—is it the sun god Surya? The moon god Chandra? Scholars know it is certainly from Nepal and is Hindu. He likely once held lotuses, attributes of both the sun god and the moon god. This might be the largest Nepalese metal deity image yet found; it likely was a principal icon in a shrine.



INDIA

PANEL WITH SCENES FROM THE LIFE OF THE BUDDHA

The historical Buddha, Siddhartha, achieved enlightenment after a long fast that left him severely emaciated. Here he is shown meditating at the moment he reached supreme awareness. According to legend, girl named Sujata offers him rice boiled in milk; she is shown at right with a bowl in her hands.



TIBET

GODDESS KURUKULLA

The central, radiating goddess Kurukulla, in the center of the panel, is depicted seated on a lotus, with her right hand in the Varada mudra (boon-giving gesture) and her left hand in the Varada mudra (boon-giving gesture). She is surrounded by numerous smaller figures, including monks, laypeople, and celestial beings, all engaged in various activities. The carving is highly detailed, showing the texture of the stone and the flowing robes of the figures. The background is a plain, light-colored surface.





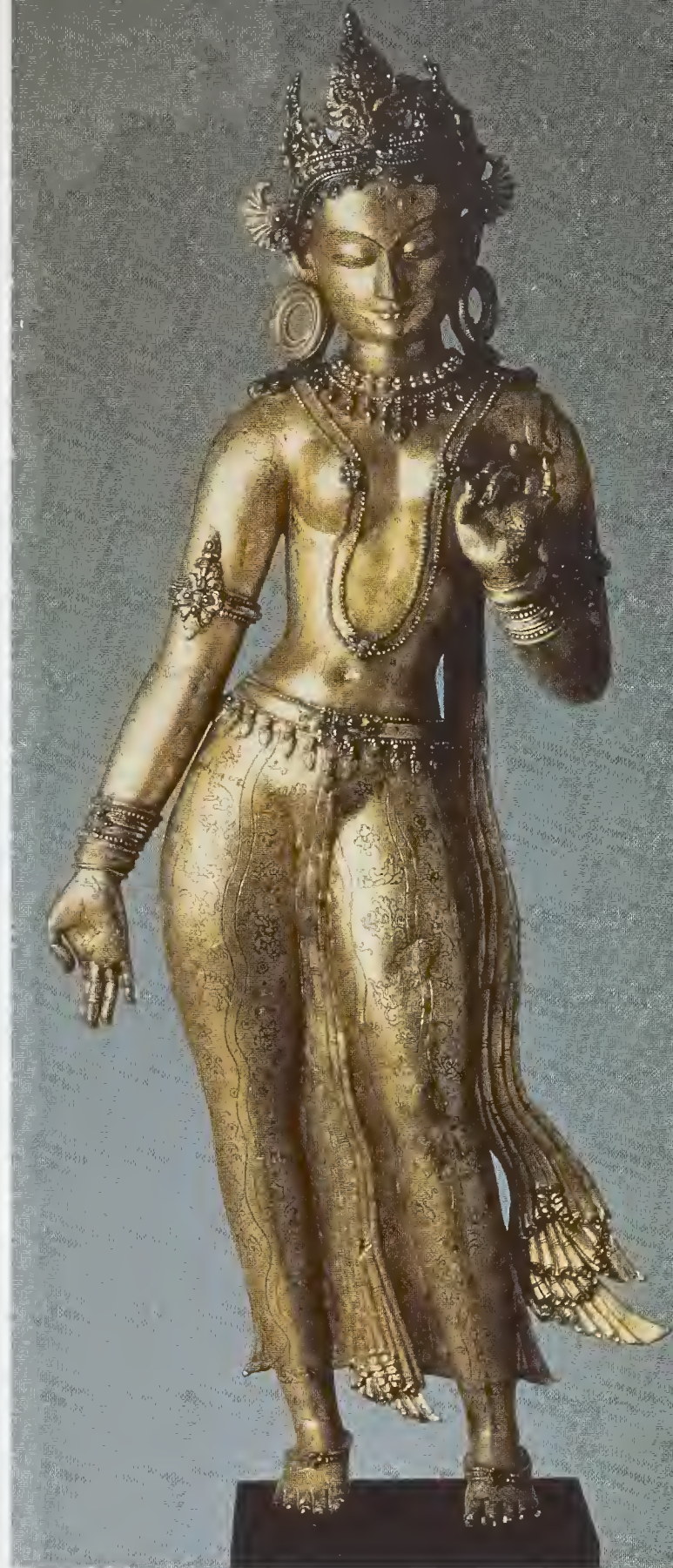
N E P A L

CHAKRASAMVARA AND VAJRABARAHI

Sex, ecstasy, and spiritual enlightenment are all in evidence in this luminous sculpture. The god Chakrasamvara is passionately entwined with his wife Vajravarahi. She has abandoned herself to pleasure and has flung one leg around her husband's waist in the "tree-climbing posture" described in the Kamasutra of Vatsyayana. The couple smiles in spiritual bliss.

GODDESS SARASVATI

Sarasvati, seated here with a book in her hand, is the Hindu goddess of learning. She is also the patron deity of musicians and her two arms would have signaled that originally, when they held a stringed instrument. The master sculptor has woven all of her facets into this sculpture. Sarasvati is also a river name; the Sarasvati was a sacred river, now long lost. The surrounding lotus foliage alludes to her watery connection.



GODDESS TARA

This lovely Buddhist goddess is a savior popular in Nepal and Tibet; many a devoted poet has penned tributes to the goddess and her sturdy, sensuous form. "Your body, unmoved by defilements, is firm like a mountain/Well grown. ../Full-breasted. ../Venerable Tara— Homage to you!" wrote one early poet.



BADA SHANREN

AFTER THE MADNESS

When his family's dynasty was overthrown, the young Ming prince went into hiding, became a Buddhist monk, suffered a mental breakdown, and then emerged as an eccentric master painter and calligrapher with a dark, daring edge.

His calligraphy and poetry were promising from childhood. But in 1644, Manchu armies invaded China and Bada's family was on the wrong side of those forces. Bada Shanren (1626-1705) lost most of his family and all of his wealth and status. As a teenager, he sought refuge in the priesthood and remained for thirty-plus years. He decided to return to secular life, thoughts of which may have caused his period of "madness" (some say real, some say feigned). Reports say Bada "went mad, suddenly laughing aloud or crying sadly all day long."

After recovering from this despair, Bada returned to his art and became renowned in painting and calligraphy. The museums feature his work in two exhibitions this year: *After the Madness: The Secular Life, Art, and Imitation of Bada Shanren* and *In Pursuit of Heavenly Harmony: Bada Shanren's Painting and Calligraphy from the Bequest of Wang Fangyu and Sum Wai*. The first looks closely at a handful of works created after his madness as well as later forgeries; the second gives a longer view of the master's work over the course of his life. More than three hundred years later, Bada Shanren continues to inspire and provoke us all.

Lotus (leaf 8), ca. 1665.
Among the earliest surviving works by Bada, the eight leaves of *Lotus* reveal many of the artist's Buddhist names—either in signatures or seal impressions. Symbolizing Buddhist ideals of purity and rebirth, lotuses remained an important subject for Bada throughout his career.





POEM 1:

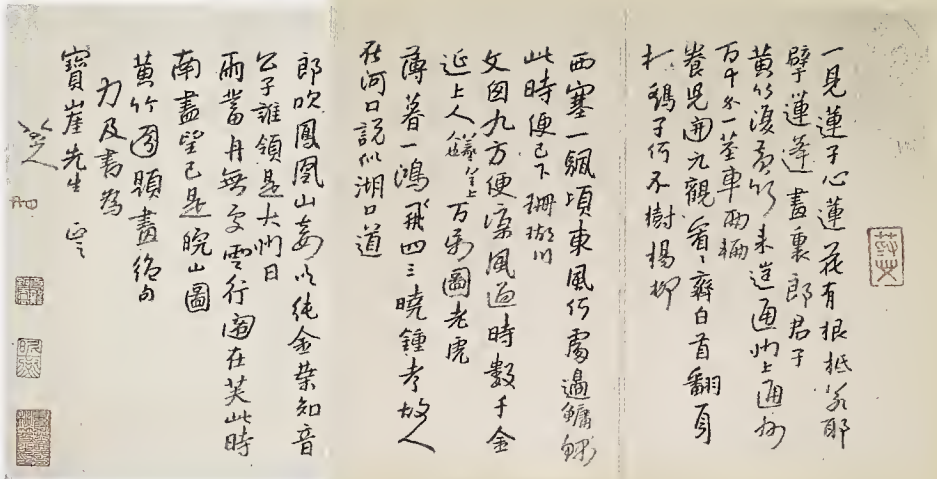
ONCE I LOOKED IN THE HEART OF A LOTUS SEED,
AND FOUND A LOTUS FLOWER WITH ITS ROOTS;
BREAKING OPEN LOTUS PODS ON RUOYE CREEK,
THE FINE YOUNG GENTLEMEN IN THIS PAINTING.

POEM 2:

YELLOW BAMBOO AND MORE YELLOW BAMBOO,
COMING AND GOING ACROSS TONGZHOU;
IN TONGZHOU WHEN DIVIDED INTO TENTHS.
A SINGLE STEM EQUALS A PAIR OF CARTS.

POEM 3:

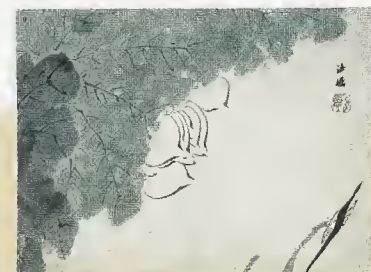
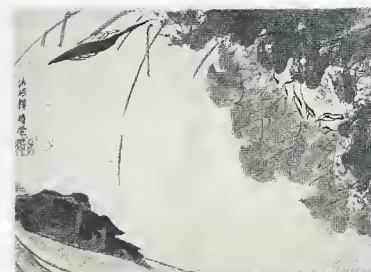
THEY RAISED SONS AT THE KAIYUAN TEMPLE,
TAKE A LOOK, NOW ALL ARE WHITE OF HAIR;
FLIPPING TO STRIKE A SPARROW-HAWK POSE,
WHY DON'T THEY PLANT SOME WILLOW TREES?



Combined album of painting and calligraphy. ca. 1693–96. Album of nine leaves; ink on paper. Bada wrote these leaves of calligraphy, bearing quatrains for landscape paintings. The writing is both highly finished and seemingly casual at the same time.

Below: Rubbing of the *Holy Mother Manuscript* with transcription and colophon in running-standard script, ca. 1698. Composed in 793, the original *Holy Mother Manuscript*, which describes the apotheosis of the Holy Mother, was lost, but rubbings of the stone were subsequently produced. This rubbing apparently belonged to Bada and served as the source for his transcription.





Lotus (leaves 5, 4, 6), ca. 1665.

The exquisite album of ink-lotuses display Bada's enormous talent during his early years as an artist, foreshadowing his transition from Ming-royalty-turned-Buddhist-monk into a professional Qing-dynasty painter and calligrapher. At left: *Lilac Flowers*, ca. 1690. Although Bada occasionally painted lilacs, the flower remained an unusual subject for the artist. That Bada used such deep, opaque colors is also highly uncharacteristic; only one other similar work by him is known.

The purchase of 12 outstanding works of calligraphy and one painting by Bada Shanren from the collection of Wang Fangyu and Sum Wai was made possible by a major grant from the E. Rhodes and Leona B. Carpenter Foundation. Conservation supported by a grant from the Henry Luce Foundation.

Lotus and Ducks, ca. 1696.
Bada devoted a great deal of effort to mastering the theme of lotus and ducks, exploring various methods of depiction. In this painting, the gangling lotuses are balanced by the soaring rock face, while the expressive gaze of the two juxtaposed ducks invokes a quality of human emotion. Image below taken from *Rabbit*, undated.





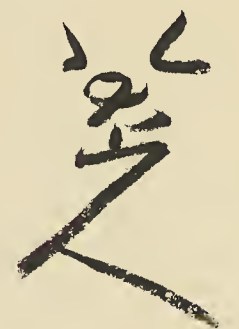
Falling Flower, 1692. Created after Bada had left the monkhood, the leaf illustrates the artist's audacious approach to composition and his abiding concern with ink tonality. At left: *Bamboo, Rocks and Small Birds*, 1692. The painting bears inscriptions for the first month of summer in the *renchen* year (May 16–June 14, 1692), and *sheshi*, which means "involved in affairs."

SIGNATURES AND SEALS
Chinese artists change their pseudonyms many times throughout their lifetimes; the practice is ongoing even today.

SEALS
These seals are from Bada's monastic period. They are his monk names Fajue (left) and Shi Chuangi Yin (right).



SIGNATURES
Bada used more than a dozen names throughout his lifetime, but Bada Shanren is the name best known and longest used. This is Bada Shanren's signature.



MONASTIC NAMES
Both of these seals depict the word "donkey," a name Bada used briefly. The moniker is likely a reference to his monk years and to the stubbornness or impossibility of life.



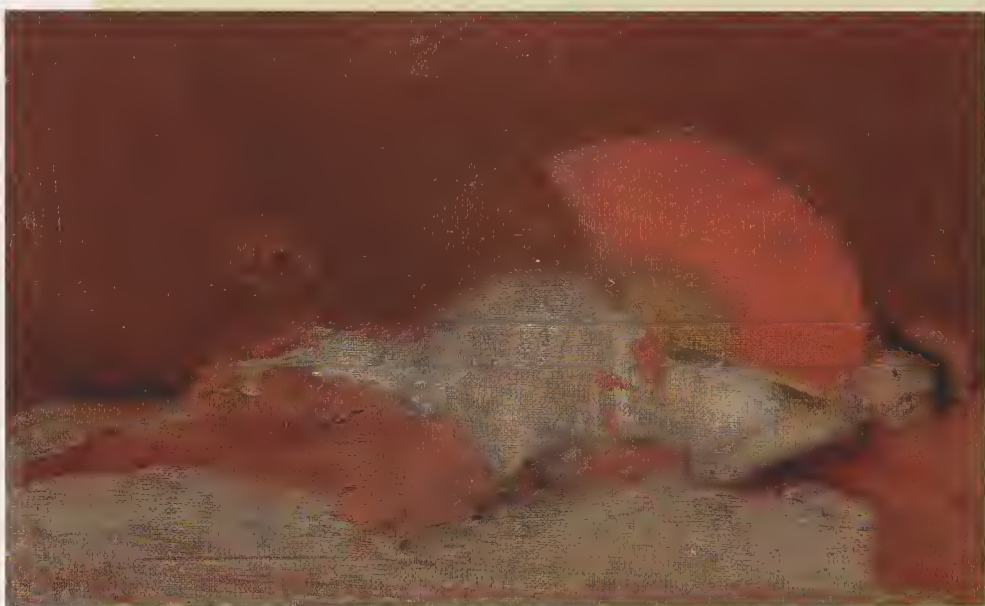
Whistler

1

man show

Bucking the long tradition of exhibitions crowded with paintings by various artists, Whistler helped to establish the one-man show—and all eyes were focused on his work alone.

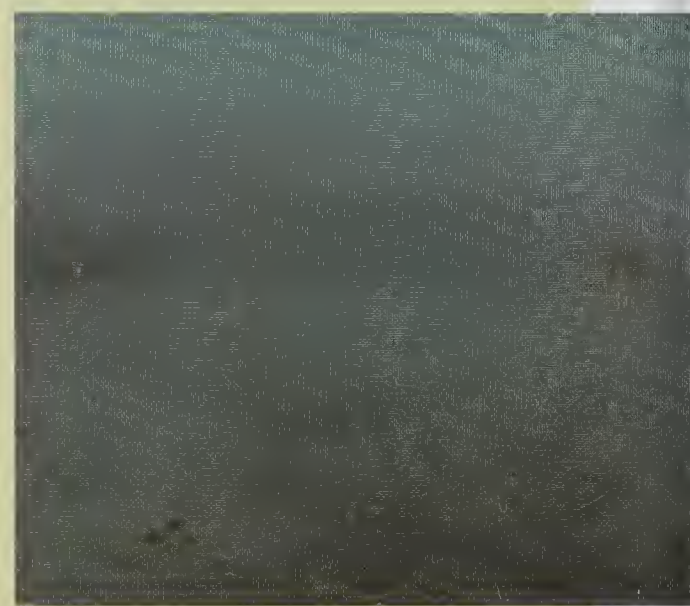




NOTE EN ROUGE, L'ÉVENTAIL, PROBABLY 1884



HARMONY IN VIOLET AND
AMBER, 1883 OR 1884



NOCTURNE: SILVER AND OPAL—CHELSEA, CA.1880-84

In the early 1880s, two London art installations made history.

They were remarkable not only because they focused on the work of a single artist, a rarity at the time, but also because that artist directed nearly every aspect of the exhibits: how the works were hung and how they were lit; the colors of the walls, moldings, and curtains; what sort of furniture was to be included; and the arrangement of flowers and plants. The artist even specified the guard's wardrobe: "...Grey coat with flesh-coloured collar and cuffs, grey trousers, grey stockings, and fashionably cut leather pumps."

This perfectionist was James McNeill Whistler. He created the first installation, "Arrangement in White & Yellow," for an exhibition of 51 etchings in 1883. "Arrangement in Flesh Colour & Grey" was developed for a showing of 67 paintings, watercolors, and pastels in 1884.

In November of 2003, the Freer will mark the centenary of Whistler's death with a major exhibition titled *Mr. Whistler's Galleries*. The exhibition is a collaboration with the Virginia Museum of Fine Arts and is cocurated by Kenneth John Myers and David Park Curry. It will re-create these two influential presentations, offering twenty-first-century museum visitors an opportunity to experience the excitement, surprise, and wonder that nineteenth-

century viewers might have felt when they found themselves in Whistler's innovative and influential exhibitions.

Just as artistic styles and tastes change, so does the art of displaying art. From the invention of the picture gallery in the early Renaissance until the last quarter of the nineteenth century, paintings were generally displayed "salon style." Gallery walls were almost completely covered, with big paintings placed in the center of a wall, and smaller works placed around them, from floor to ceiling. Frames touched frames, leaving no room for labels. By the 1960s, salon-style hanging had gone the way of the dodo. Up-to-date museums had largely adopted the "white cube" popularized by the Museum of Modern Art in New York. The main features of the cube are familiar: white walls, neutral lighting, paintings centered along the best sight line on largely empty walls, and discrete labels next to each painting. Whereas salon-style hanging emphasizes the ensemble, "white-cube" installations focus the viewer's attention on each painting as a self-contained aesthetic object, implicitly suggesting that each is a masterwork.

When Whistler arrived in Paris as a young art student in 1855, neither Paris nor London had a well-developed



This painting of the Louvre in the 1880s

shows a typical salon-style installation.



RED AND PINK: LA PETITE MEPHISTO, CA. 1884



RED AND BLUE: LINDSEY HOUSES, CA. 1882–84



NOTE IN PINK AND PURPLE:
THE STUDIO, 1883 OR 1884

commercial art market, and the only reliable route to professional recognition and success was by showing works at the annual exhibitions controlled by the Academy des Beaux-Arts in Paris and the Royal Academy in London. Exhibitions at both the Paris Salon and the Royal Academy were hung salon style, and although Whistler sent etchings and paintings to one or both academies annually from 1859 until 1865, by the early 1870s he was deeply frustrated by both the aesthetic conservatism of the selecting jurors and by his inability to control where or how his submissions were displayed. After 1872, Whistler stopped submitting works to the Royal Academy, and he did not submit to the Paris Salon again until 1882. The timing of this abandonment was no doubt influenced by his 1871 invention of the low-toned evening landscapes he titled “nocturnes,” which are particularly difficult to display and light. As the art critic James Jackson Jarves explained in an 1879 review, a Whistler nocturne has to be displayed “precisely in the light and situation for which it was designed by the artist, [or] it seems to be as formless and void as the creative principle in a state of chaos.” In comparison to the academies, private art galleries offered Whistler much greater control over the selection, installation, and lighting of his work. Whistler painted his first nocturnes in 1871. That November he exhibited two of

them in a group exhibition at the nonprofit Dudley Gallery in London. From that time on, Whistler relied on private galleries as his primary venues for publicizing and selling his work.

After 1871, Whistler participated in numerous group exhibitions at private galleries and in many of the great late-nineteenth-century expositions, but it was his one-man shows that had the greatest impact on exhibition design. Except for posthumous “memorial exhibitions,” single-artist shows were still uncommon in mid-nineteenth-century Paris and London. Whistler organized his first one-man exhibition in 1873; he worked with a gallery. A year later, he underwrote his second himself, taking a year’s lease on empty gallery space. The exhibition included thirteen major paintings, thirty-six drawings, and fifty etchings, and introduced several of the innovations that would characterize Whistler’s later installations. The walls were painted gray, and the floor was covered with yellow mats. Whistler installed white blinds beneath the skylights to reduce glare and duplicate the conditions in

his studio. Flowers in blue pots were scattered about the room, as were couches and chairs covered in light maroon cloth. The catalogues were wrapped in coarse brown paper covers. Art works were spaced more generously than in a salon-style hang.



Whistler himself organized this installation,

on view in London in 1898.



HARMONY IN BROWN AND GOLD—OLD CHELSEA CHURCH, PROBABLY 1884



PINK NOTE—THE NOVELETTE, 1883 OR 1884



NOCTURNE: BLACK AND RED—BACK CANAL, HOLLAND, 1883 OR 1884

Whistler almost certainly lost money on the 1874 exhibition. And when his financial situation deteriorated in the later 1870s—he went bankrupt in 1879—he apparently concluded that the responsibilities and risks of running his own gallery outweighed the potential rewards. But even as Whistler was sinking into bankruptcy, the organization of the London art market was rapidly changing. The primary reason Whistler mounted the 1874 show himself was that at that time there were few substantial commercial art galleries in the city and none of them were willing to put his installation ideas into practice. That situation changed with the opening of the Fine Art Society in 1876, the Grosvenor Gallery in 1877, and the Dowdeswells gallery in 1884. The expansion of the commercial art market provided Whistler with several congenial alternatives to the Royal Academy, enabling him to market and publicize his work without having to mount his own shows.

Whistler repeatedly sent paintings to group exhibitions at the Grosvenor Gallery, but the gallery didn't allow him to design his own installations. The Fine Art Society and the Dowdeswells did, allowing Whistler to organize four exhibitions of his work from 1881 to 1886. As designs, these were the most ambitious and influential art installations Whistler ever created. As a series, they publicized or introduced numerous innova-

tions that have since become commonplace, including indirect lighting, color-coordinated walls, uniform framing, elegant spacing of the art objects, large banners outside the exhibition space, the sale of specifically designed catalogues, and elaborate evening openings.

Sadly, there are no known images of any of the 1880s exhibitions, but something of their design is suggested by two rare photographs: one of an exhibition that Whistler organized for the International Society of Sculptors, Painters, and Gravers in London in May 1898, the other showing the Whistler Memorial Exhibition that Charles Lang Freer helped organize at the Copley Society in Boston in 1904. Thomas Dartmouth's long review of the 1898 installation makes clear that, a quarter century after Whistler's 1874 installation, his innovations were still unusual enough to merit comment. As Dartmouth explained, the paintings were hung in "large square rooms from whence the light of glaring day is subdued by muslin blinds and white velaria, so that the tone of light is already refined

before it reaches the pictures, and thus every work is made to look its very best. Each picture is hung separately and only occasionally do two frames touch, nothing is hung too high nor too near a fighting neighbor, all the modern theories of the exhibition of pictures are carried out, and in

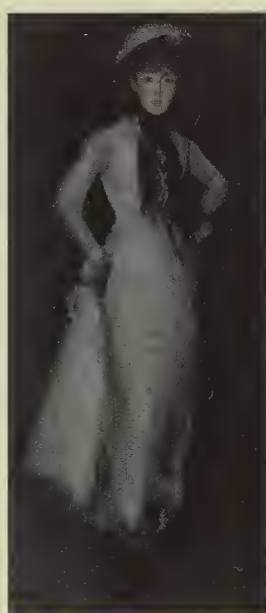


Another exhibition that Whistler helped organize

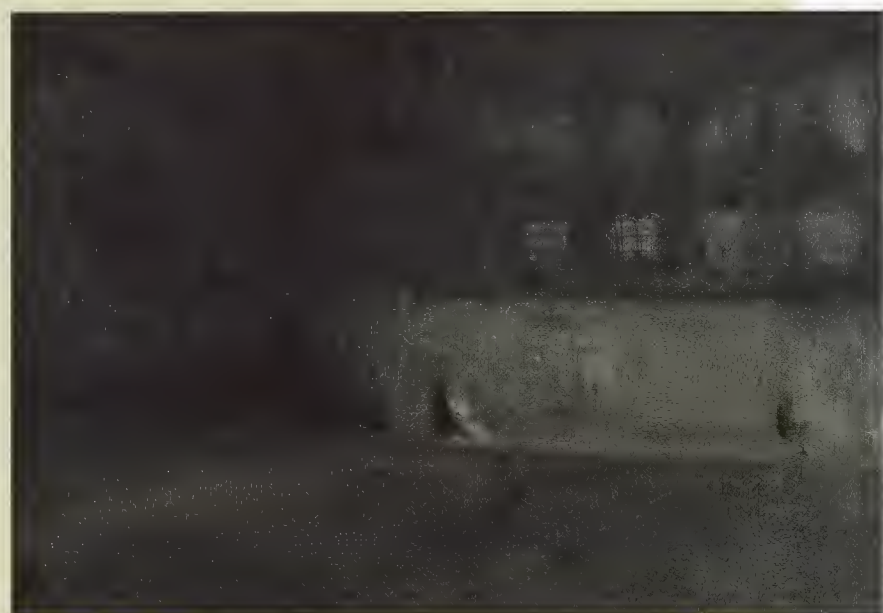
this one at the Copley Society in Boston in 1904.



CHELSEA SHOPS, EARLY 1880S



ARRANGEMENT IN
WHITE AND BLACK, CA. 1876



NOCTURNE: CREMORNE GARDENS, NO. 3, CA. 1872-77

our judgment the result is both restful and stimulating: restful because the spectator is not troubled with more than one work to examine at a time, and stimulating because the variety of method of work is accentuated without the pictures, so to say, 'swearing' at one another."

The Freer's upcoming exhibition will partially re-create two of the most famous and influential of the 1880s installations. The most widely seen of Whistler's art installations may have been the "Arrangement in White & Yellow," which Whistler designed for the exhibition of fifty-one etchings of Venice and London at the Fine Art Society in February 1883. Whistler described the installation in a letter to the sculptor Waldo Story: "white walls—of different whites—with yellow painted mouldings—not gilded!—Yellow velvet curtains—pale yellow matting—Yellow sofas and little chairs—lovely little table yellow—own design—with yellow pot and Tiger lilly [sic]! Forty odd superb etchings round the white walls in their exquisite white frames—with the little butterflies—large White butterfly on yellow curtain—and Yellow butterfly on white wall—and finally servant in yellow livery." As Deanna Bendix has more recently argued, Whistler's chrome yellow design furnished "the keynote for the 'Yellow Nineties,' becoming "a symbol for all that was bizarre and outrageously modern in art and life."

In order to suggest the range of Whistler's accomplishment as an exhibition designer, the Freer will also install a version of "Arrangement in Flesh Colour & Grey," which Whistler originally designed for the exhibition of sixty-seven oils, watercolors, and pastels at the Dowdeswells gallery in May 1884. He covered the upper walls of the gallery with flesh-colored serge that newspaper reviewers variously described as shell pink, salmon, rose, and crushed strawberry. Whistler said it reminded him of a Venetian palazzo. He had the lower walls painted creamy white. Moldings and chairs were white, rose, or gray. Gray matting covered the floor and a gray velvet valance embroidered with a silver-and-flesh butterfly (Whistler's famous signature mark) covered the mantel. Rose and white planters holding azaleas and white marguerite daisies were scattered around the room. This was the show in which the guard was dressed in a "grey coat with flesh-coloured collar and cuffs, grey trousers, grey stockings, and fashionably cut leather pumps."

Guards at the Freer this fall will be in regulation black—not pink or gray. No fancy leather pumps. But visitors will nonetheless have a chance to glimpse a bit of nineteenth-century style. And Mr. Whistler will again have a hand in the hanging of his works.



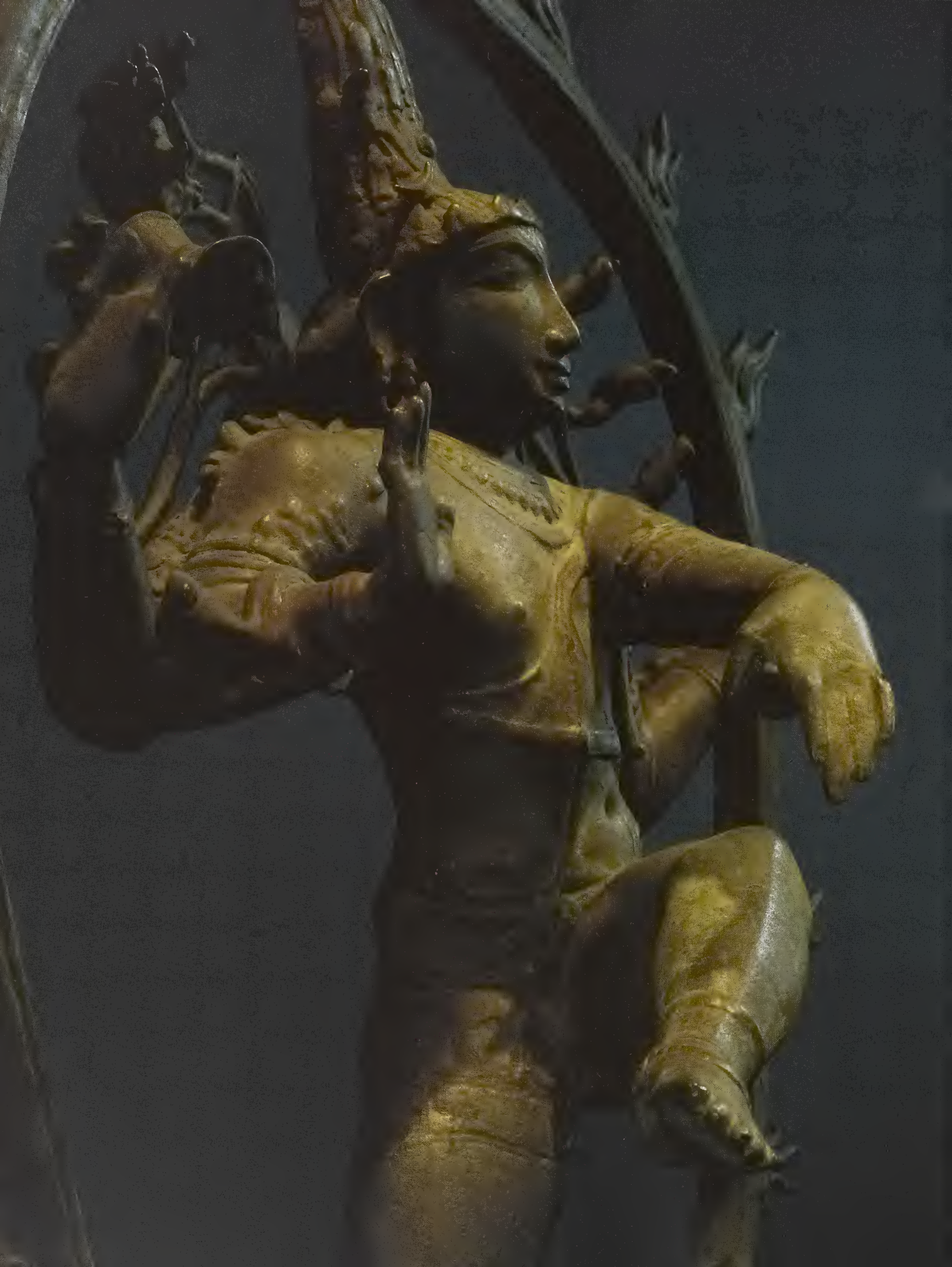
A 1929 "white cube" style installation

in the Museum of Modern Art.



ACQUISITIONS







Shiva

The Dancing Creator

Moving furiously in a halo of flame and cosmic energy, this incarnation of the Lord of Dance will add its unique power to the Freer's Chola bronze sculptures.

Sometime in the tenth century, south Indian sculptors conceived a remarkable form to depict Shiva Nataraja, the Lord of Dance, who creates, maintains, and destroys the universe.

By the twentieth century, connoisseurs the world over recognized the Chola Nataraja as one of the world's great sculptural forms. Today, the Chola Nataraja is widely regarded as the quintessential icon of Indian art and culture.

The Freer has long enjoyed a small but outstanding collection of Chola bronzes centered upon the renowned Freer Parvati, one of the most accomplished of all bronzes created on the subcontinent. Yet the collection lacked the unique formal power and symbolic resonance of a Nataraja. When Julian Raby and curator Debra Diamond first looked at this Nataraja together, they immediately pictured it next to the Freer Parvati and realized how profoundly it would affect the museum's presentation of Chola aesthetic and spiritual aspirations. It will enter the collection soon.

Even before Chola sculptors materialized the Nataraja form, poet-saints in south India sang of Shiva's sublime manifestation as Lord of Dance. Between the sixth and ninth century, they expressed the deity's awesome power and beauty in verse:

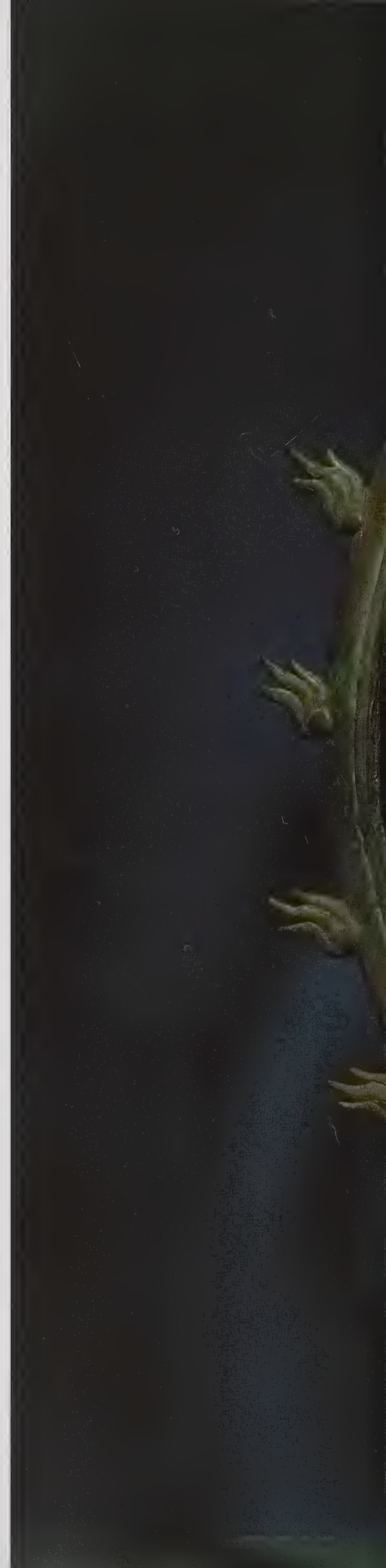
He dances, a whirl/of motion,/the great lord/bearing fire, crowned/with the
crescent and/ with Ganga,/as his golden anklets chime/and his serpents dance, too.

Just as the poet-saints sought to put this vision and its emotional and spiritual impact into words, so Chola sculptors worked to make this form manifest in bronze. The perfection of the lost-wax bronze casting process in tenth-century south India enabled sculptors to realize a lightness of form and dynamism of movement not possible in stone.

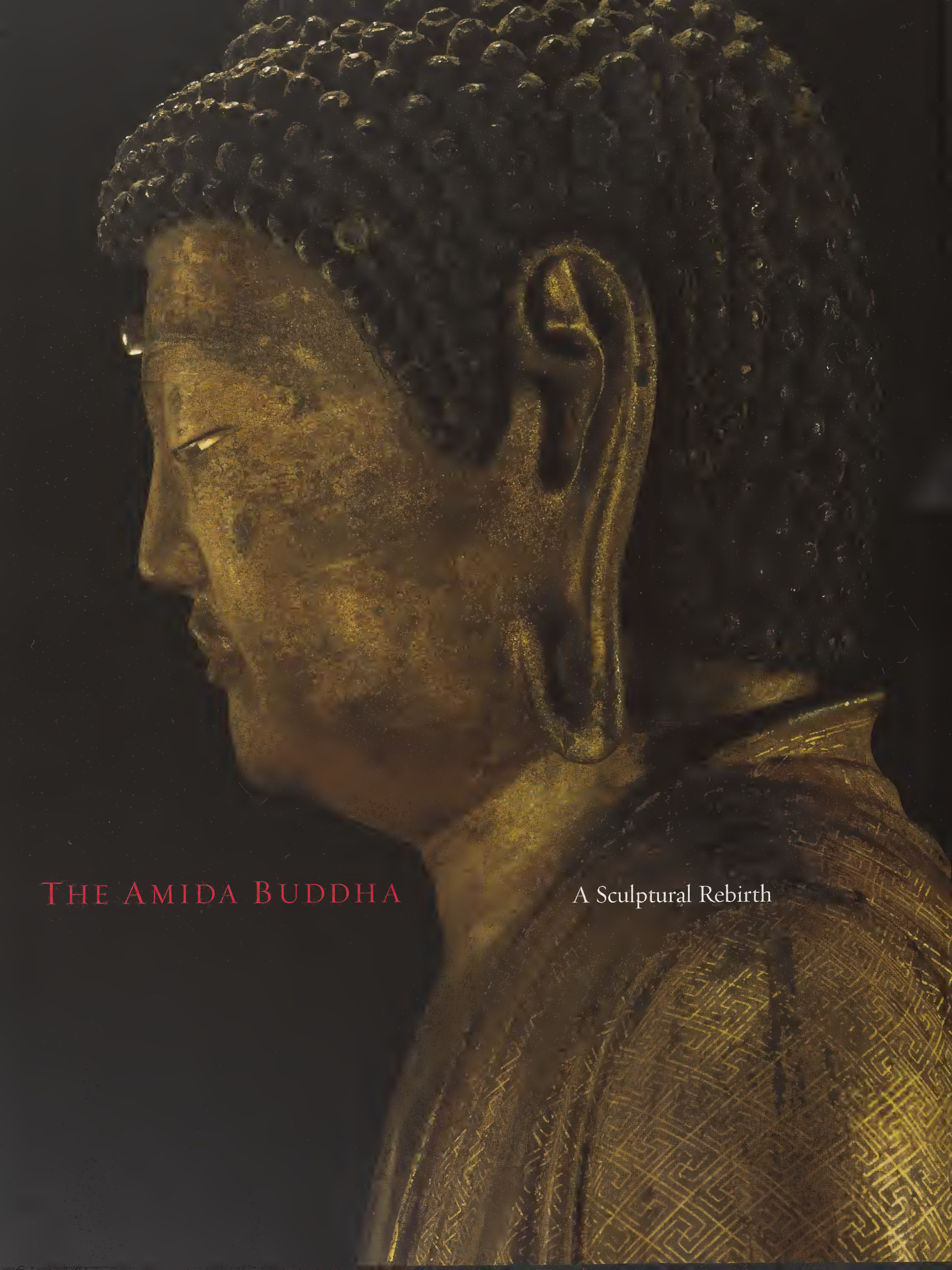
Nataraja stands lightly upon the dwarf of ignorance and raises his left leg high across his body in a dance movement. With a serpent draped around one wrist, the ascetic god holds a waisted drum to beat the world into existence and a flame to signify its inevitable destruction.

The Freer bronze exemplifies the Chola Nataraja in its early stage of formation. The modeling is particularly supple, the expression is gentle, the halo is oval rather than round (eventually the standard form), and the flames exhibit three, rather than the more standard four, prongs. Natarajas, including this one, often exhibit a grace, even a modesty, that is frequently lost in the later, more majestic images of the dancing Shiva. It appears that later in the dynasty, as the Cholas extended their empire, a stylistic change toward a more majestic—but often more imperious and distant—Shiva Nataraja emerged.

The achievement of the Chola bronze casters is intrinsically related to a shift within south Indian Hindu practice. If the traditional immovable stone deities within temple sancta required Hindus to travel to the gods, ritually enlivened portable bronzes emerged from temples to grace their devotees. Adorned in silks and garlands and heralded with music and prayers, these bronze gods traveled within grand processions to the delight of local populations. This Shiva Nataraja, once paraded through a temple town in south India, then buried and lost for centuries, has now emerged for its final procession across the United States in the *Sensuous and Sacred* exhibition. It will return in 2004 and will be on permanent display.







THE AMIDA BUDDHA

A Sculptural Rebirth



Born in the renaissance following a devastating war, a rare fourteenth-century Japanese Buddha enters the Freer collection.

A military regime rises to power—

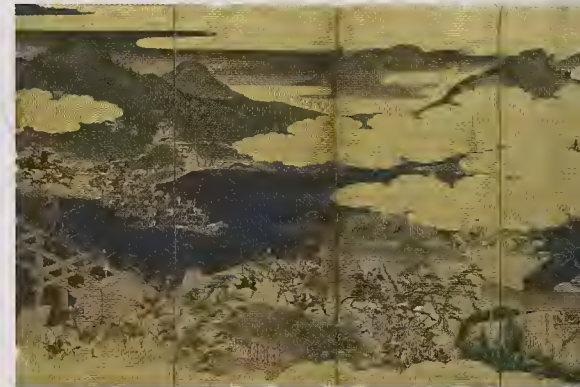
fearless, ruthless, careless of religious icons and ancient treasures. During the roiling devastation of the accompanying war, the warrior-leaders destroy sacred temples and priceless sculpture, paintings and calligraphy. The year was 1180; the country was Japan. In a sweep of clan warfare between the powerful Taira and Minamoto, the nascent country witnessed the destruction of temple after temple, along with countless irreplaceable objects of worship. The ancient capitals of Nara and Kyoto were particularly hard hit. In the wake of that war, the twin components of great religious fervor and a massive rebuilding program combined to produce a renaissance of Japanese Buddhist sculpture that revolutionized the form. This Buddha, recently acquired by the Freer, is a fine example of the revolutionary sculptural style that emerged during that rebirth.

Known as Amida Nyorai (Universal Lord, or, popularly, Lord Amida) and carved early in the fourteenth century, this Buddha reflects the technical virtuosity of the Kei family of sculptors, known for their finely detailed, naturalistic work and technical innovation. Japanese sculpture had been created primarily in wood since the ninth century and was generally created from a single block (*ichiboku zukuri*, or single-block construction). Over time, a shift to using joined elements (*yosegi zukuri*) allowed for great flexibility. The attention to precise detail made possible by assembling a whole sculpture from carefully worked units allowed artisans to achieve striking, often realistic effects. The unwelcome opportunity presented by the devastation of the temples combined with a desire for spiritual comfort resulted in the need for religious iconography and was expressed in an explosion of realism in sculpture, a particular achievement of the Kei family. Typically, a single piece of cypress was split vertically, hollowed out, and meticulously carved. Crystal was set from behind to create glittering

eyes and in the most important icons, sutra texts were placed inside the cavity, as is the case here. The body was then joined. Seams and joints were covered in a fine veneer of hemp cloth infused with lacquer, often mixed with sawdust; moist during application, the cloth became part of the sculpture itself and allowed the sculptor to further enhance the realism of the figure. Finally, lavish application of lacelike cut gold in complex patterns mimicked garment designs.

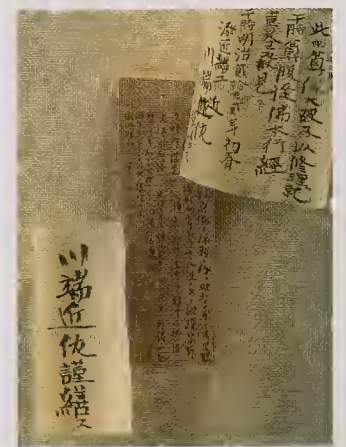
Technical and artistic virtuosity were here in service to a most comforting form of Buddhism, the doctrines of the Pure Land Sect, which gained great popularity during the dangerous and frightening war years. (The war was understood as only one, albeit dramatic, manifestation of a general age of apocalypse.) Followers were assured safe passage to paradise when invoking the name of Amida in simple, repetitive prayers. Death was not, perhaps, as terrifying when the worshiper is confident that the Amida Buddha would, himself, descend and welcome one to paradise. This Buddha is shown at that moment of descent and greeting, a frequent subject in Japanese painting and sculpture—the Buddha leans toward the believer, hands forming the “welcome” gesture, or *mudra*. Cloaked in the patterned robe of a monk, the figure is gentle and beckoning, tranquil and regal simultaneously.

This devotional Buddha joins several contemporaneous sculptures in the Freer, including four guardian figures. Another piece—a seated bodhisattva also in the collection—was carved by Kaikei, a member of the same family of artists who created this piece. After conservation treatment, the beckoning Buddha will be installed and will again welcome—and no doubt comfort—visitors and admirers.



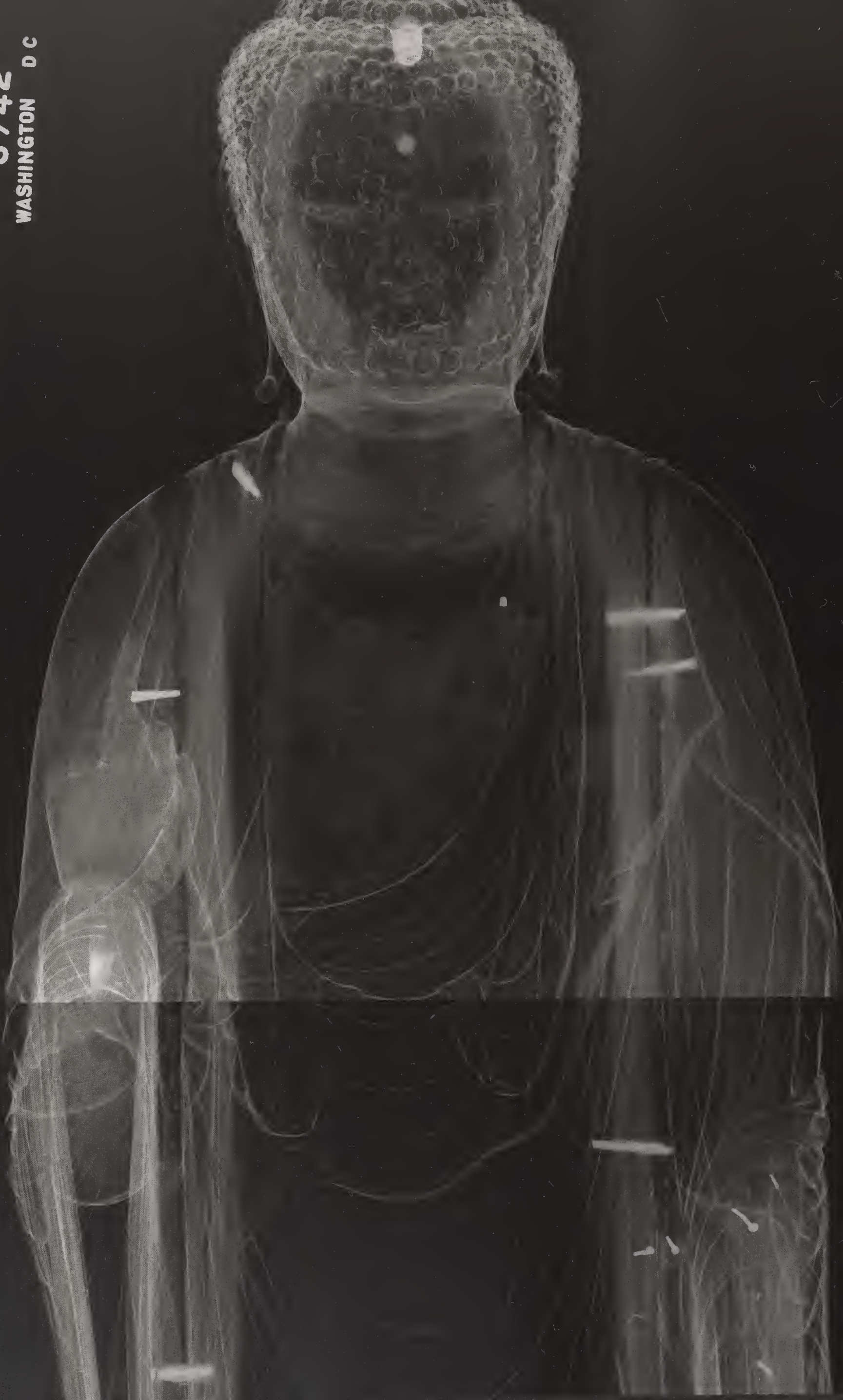
This detail from a seventeenth-century screen depicts the battle at Uji Bridge to the south of Kyoto in 1184. This scene of violent warfare in proximity to the famous temple, Byōdōin, suggests the danger to which temples and treasures were exposed in the late 12th century.

Deep inside the cavity of this Buddha a sutra once resided. This practice is not uncommon, particularly in important icons. The slim slips of paper were imbued with spiritual significance—dedications, prayers, hopes for safe journeys or a monarch's victory. The sutra that was once inside this Buddha is currently undergoing analysis by a team of conservators, conservation scientists, and scholars at the Freer and in Japan. The documents below have traveled with the Buddha for decades. At left, a conservator's signature, on the reverse of an undated report; center, a wooden block inscribed with a condition report dated 1956; right, another condition report, dated 1889.





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WHAT LIES INSIDE?

When the museum acquires a new work, detailed analysis on a variety of levels must be done. X-rays provide one avenue for scholars and conservators to follow in their quest to discover or confirm dating, reveal previous repairs, and develop conservation plans as necessary. Virtually all new acquisitions, with the exception of ceramics, undergo X-ray analysis. (Ceramics do not, as the process can alter the probable dating.)

X-rays tell curators and scholars how much repair has been done previously and how the piece was manufactured. These clues help establish the date and authenticity of the work.

Fuzzy outlines around the nails in the upper shoulder mean the nail has rusted. The rust has leached into the wood, a process that takes more than one hundred years, thus indicating an old repair.

The nails at the lower portion, with their round heads and perfect uniformity, are modern; the repairs here (essentially, securing the lotus petals) are more recent than those in the shoulder.

The bands at the bottom are gilt-copper, part of the decoration of the base.



OUT OF THE GALLERIES + BEYOND THE WALLS

ImaginAsia

DANCING, HUNTING TREASURE, BUILDING KITES, MAKING DRAGON PUPPETS—THE CHILDREN WHO JOIN THE SACKLER'S POPULAR FAMILY PROGRAM LEARN WHAT'S FUN ABOUT ART.

There they were, dozens of little visitors—sporting Barbie shoulder bags and baggy cargo pants—leaping across the boundaries of culture and continent, straight into China's Tang dynasty. With noses pressed against the display case in a hallway of the Freer, they scrutinized the bronze back of an eighth-century Chinese mirror, examining its finely wrought ornamentation as if they were connoisseurs. There it was—a dragon dancing in the clouds! “Huh, no wings,” mused one child. “So, that's why Chinese dragons need pearls,” another observed to her mother. They peered into their activity books or listened as parents read aloud. Right. Magical pearls, held in their mouths or tucked under their chin whiskers, endow these wingless dragons with the power to fly. “Cool.”

On a recent Saturday afternoon, 160 visitors, young and old, found themselves immersed in the Sackler's popular family program known as ImaginAsia: part classroom discussion, part gallery exploration, and part hands-on art project. “It makes whatever is in the museum fun, adventurous, and interesting—not intimidating,” says James Ulak, chief curator. “The programs are turned into hunts—little mysteries—looking exercises that teach children attentiveness and how to slow down without cutting short the excitement.”

Supplied with pencils and activity books written specifically for this single weekend, Saturday's ImaginAsians scoured the museums searching for dragons and lions. They found the lion with a peculiar canine snout. And the lion biting his leg. The dancing dragon. And the snarling dragon. They looked at earthenware and bronze. At a mirror and a chariot fitting. They ventured down hallways, up staircases, and through the galleries.

Right. Left. “There it is! I found it!” And then: “It's silver. I'm sure the teeth are silver!” Finally: “How do you spell silver? S-I-L-V... then what?”

Behind these adventures—with an attenuated mustache and a Mandarin-collared vest—is Stephen Eckerd, coordinator of ImaginAsia for the past five years. His passion for Asian art and culture reaches back to his rural West Virginia childhood, where he was reared on the imagery of Asia. He recalls the strand of Egyptian glass beads his mother wore, a silver scarab bestowed on him by a great aunt, a home adorned with Japanese lanterns and Chinese willow ware, and his grandfather's extravagantly illustrated translation of *The Arabian Nights*. After college Eckerd joined the Peace Corps and began a lifelong involvement with Nepal, where he maintains an apartment in Lalitpur and annually returns. “He is one of the most curious people I've ever known,” Ulak observes. “He gets excited about all sorts of things, but it's a highly disciplined enthusiasm. He doesn't clutter up the educational process with his immense, encyclopedic base of knowledge.”

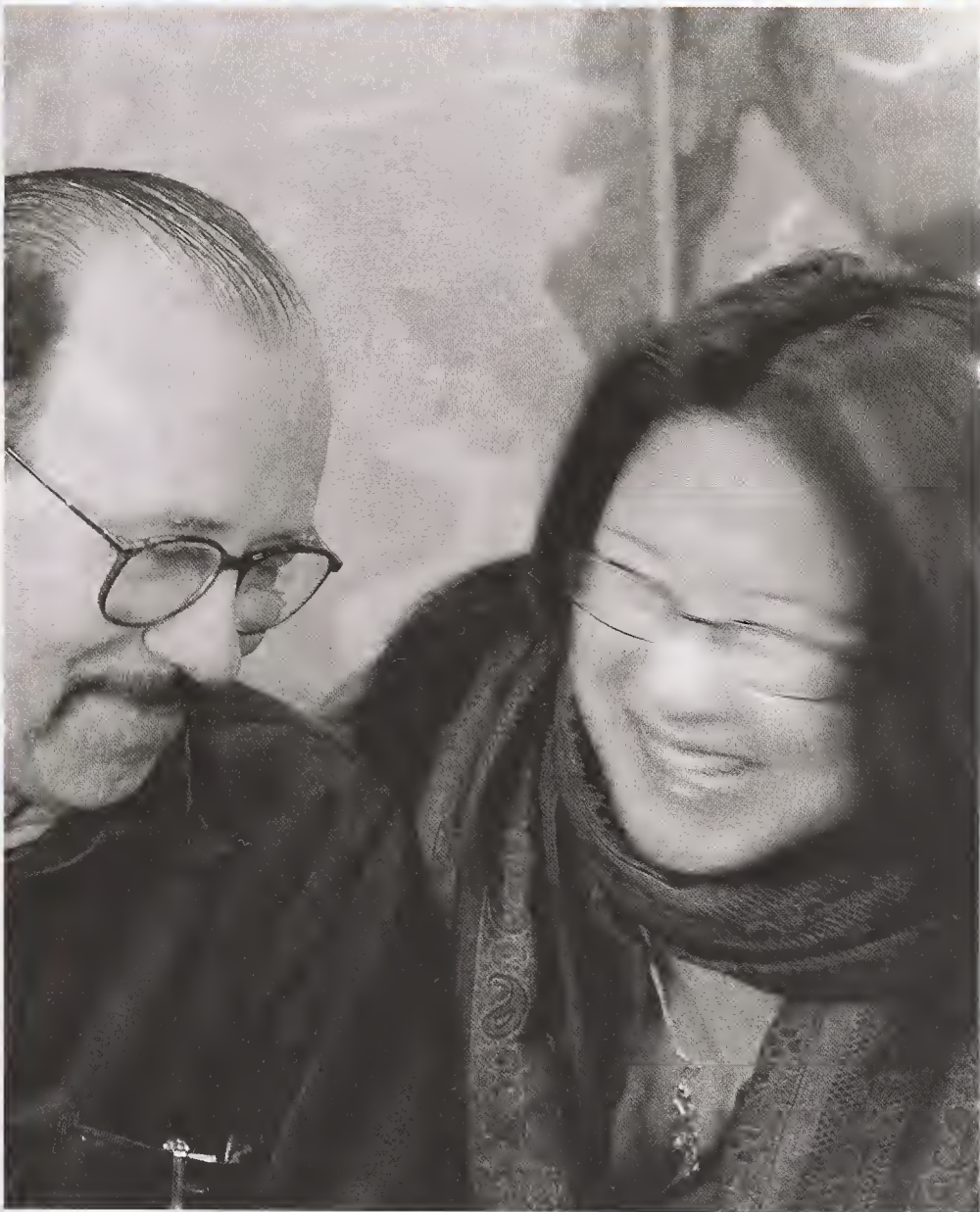
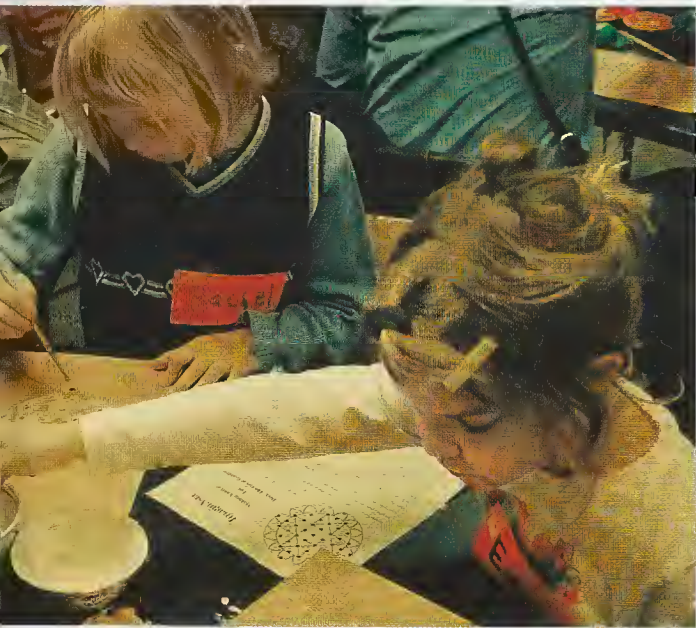
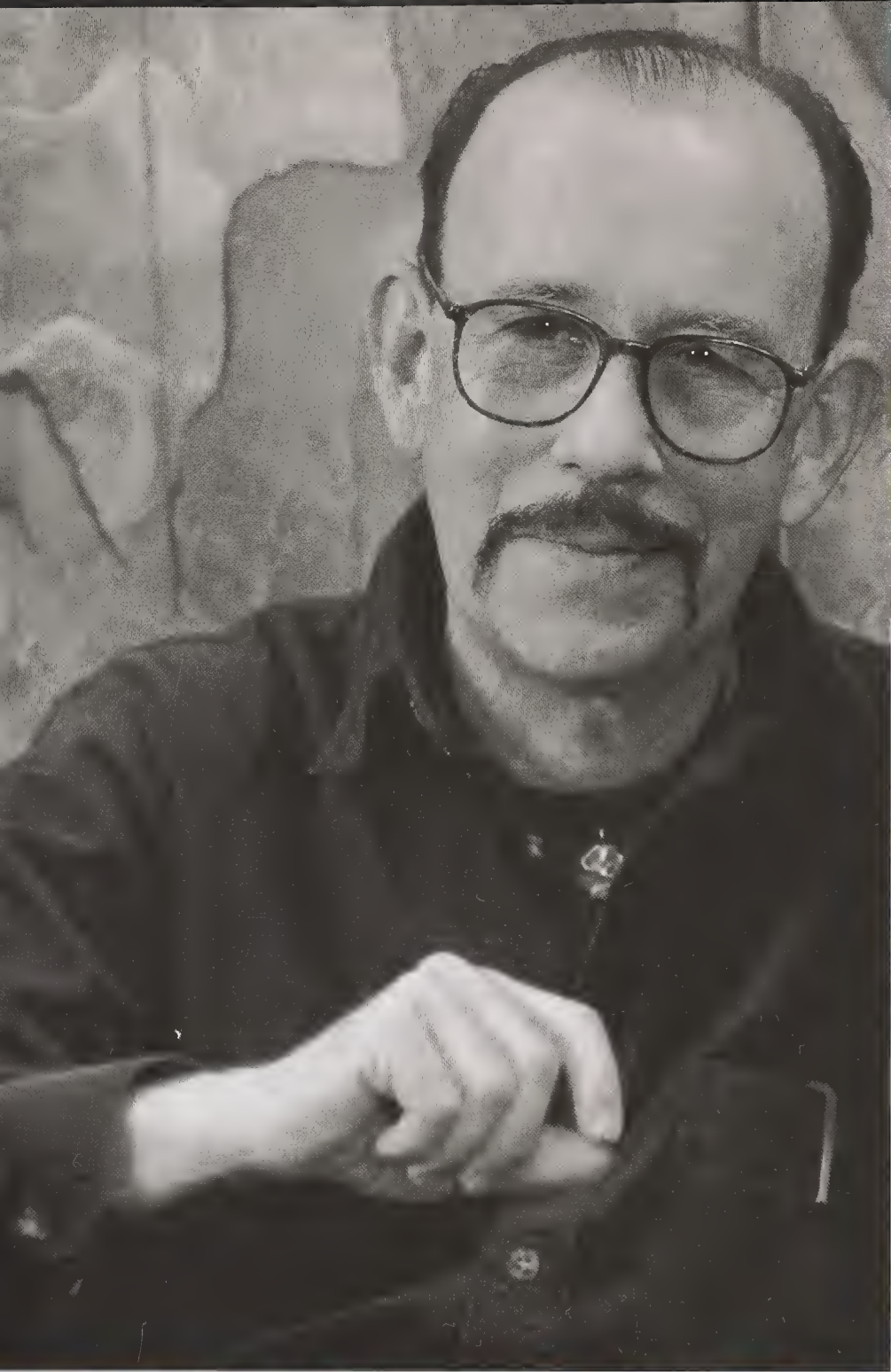
The ImaginAsia classroom reverberates with Eckerd's enthusiasms. The room is generously adorned with Nepalese face masks, Indonesian and Chinese kites, prayer beads, folk toys, and even a sequin-studded poster of a Hindu deity—bought by Eckerd at a barbershop in Birgunj. As participants assembled around low tables to begin “Dancing Dragons,” the Chinese New Year program, the soft-spoken Eckerd struck a large Chinese gong and posed a simple question: “What can you tell me about dragons?” Hands shot up. “Fire.” “Scales.” “They have wings.” “They eat people.” Eckerd nodded. “True, true,” he affirmed. “But only for Western dragons!” Soon they would see for themselves: Chinese dragons are a breed apart. Moments later the first group of children and adults

CONTINUED >

Clockwise from top: Stephen Eckerd, dancing deity, children viewing Indian art, children in the classroom, Stephen Eckerd and Ki Loo share a laugh, projects made by ImaginAsians, two



toys from Eckerd's toy collection, participants creating art. Above: Nandi: the bull, ready to be rubbed for good luck.



FOCUS

IMAGINASIA CONTINUED FROM PREVIOUS PAGE

sets forth on what Eckerd called their "journey."

In 2002 approximately 6,000 people embarked on the two-hour ImaginAsia journey; 5,000 others worked independently with the activity books distributed at museum information desks, and another 6,000 people took part in dance demonstrations and classes held in the Enid Haupt garden and elsewhere in the museum. Offered on weekends and weekdays, the programs, for children between the ages of six and fourteen (always accompanied by an adult), are free and do not require advance registration, although groups of more than eight are asked to call ahead. In the last five years, ImaginAsia staff—Eckerd, his

"What makes Asian art so extraordinary is the high quality of the materials, the craftsmanship, and the exquisite attention to detail. What we do in the classroom should reflect those values. Going through the museum is a kind of otherworldly experience; what the kids take home should have the same value of uniqueness."

—STEPHEN ECKERD

assistant Li Koo, and their interns—have generated at least fifty different guides in response to the museums' constantly changing exhibitions. The titles alone hint at the rich diversity of the offerings: *Sacred Lotus*, *Symbolic Bamboo*, *Gifts for Kings and Queens*, *Jewels of the Gods*, *Adventures with Freer*, and *Garlands for the Gods*.

These multipaged activity books are but one measure

of Eckerd's painstaking approach to ImaginAsia. Children produce paper beads, garlands, screens, kites, puppets, and even miniature art galleries. They use beads imported from Bombay, handmade paper from Nepal, antique printing blocks from India. "You walk in the door and there's no doubt you are working with the finest things that can be found," observes Karen Schneider, an art therapist who regularly brings her Rockville, MD, high school students to the weekday programs. "Every project is intimately connected with a special exhibit or some aspect of the permanent collection and there is a quality of clarity and seamlessness to the programs."

Eckerd has designed them that way. "What makes Asian art so extraordinary is the high quality of the materials, the craftsmanship, and the exquisite attention to detail," he says. "What we do in the classroom should reflect those values. Going through the museum is a kind of otherworldly experience; what the kids take home should have the same value of uniqueness."

Indeed, as Saturday's "Dancing Dragons" program concluded, the classroom buzzed with industry as each artist crafted a complex dragon hand puppet from strips of colorful Nepalese paper and bamboo sticks. Folding, cutting. Gluing, stapling. Suddenly dozens of dragons, their torsos writhing like hyperactive accordions, came to life on tiny hands—dancing and, of course, flying. For there, in Eckerd's hand, was the final detail—a little cup of "magic" pearls.



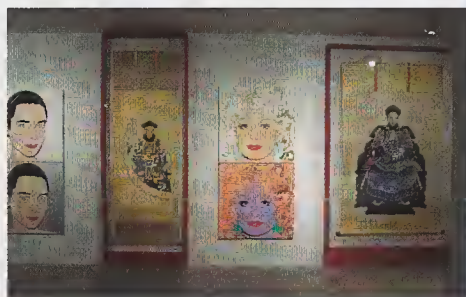
Social Whirl

Gowns, glitz, and glamour come to the museum every year at the annual gala—in June 2002 we celebrated the opening of *The Adventures of Hamza* exhibition; it was a sold-out success. Nearly 270 guests attended the gala, including His Highness the Aga Khan and Yo-Yo Ma as well as many long-standing friends and a number of first-time visitors. Over \$180,000 was raised for the museum's exhibitions and educational programs. Preparations for this year's gala on May 1 are nearly complete as this magazine goes to press.

On the Road

Elegant, aristocratic, draped in silk and pearls, the beauty gazes at us from eighteenth-century China, where she was painted and once hung, an object of adoration. Tough, lean, riveting, twentieth-century fashion icon Tina Chow by Warhol stares at us boldly. Remarkably, the two portraits were in the same room and the same exhibition, at the Warhol Museum in Pittsburgh this spring. The unusual pairing was a collaborative effort. Sackler curator Jan Stuart and Warhol director Thomas Sokolowski put their heads—and portraits—together when the Sackler was offering the *Ancestors* show to other museums. The result, *Worshipping the Ancestors: Chinese Commemorative Portraits/ Warhol Icons*, was “sumptuous” according to Mary Thomas, *Pittsburgh Post-Gazette* art critic.

Ancestors is one of three large Sackler-organized exhibitions that travels this year. It will head to Massachusetts and California (leaving the Warhol portraits behind in Pittsburgh). *Isamu Noguchi and Modern Japanese Ceramics* also travels from coast to coast. And *The Adventures of Hamza*, a show of action-filled illustrations and tales of the legendary hero of Islam, goes to Europe.



Traveling Exhibitions

THE ADVENTURES OF HAMZA

London: Victoria and Albert
Museum March 6–June 8, 2003
Zürich: Museum Rietberg
June 28–October 20, 2003

WORSHIPING THE ANCESTORS: CHINESE COMMEMORATIVE PORTRAITS

Salem, Massachusetts:
Peabody Essex Museum
June 6–August 10, 2003
Santa Barbara, California:
Santa Barbara Museum of Art
November 22, 2003–
February 15, 2004

ISAMU NOGUCHI AND MODERN JAPANESE CERAMICS

New York, New York:
Japan Society
October 16, 2003–
January 11, 2004
Los Angeles, California:
Japanese American
National Museum
February 7–May 30, 2004

FROM THE ARCHIVES



ATTRIBUTED TO FELIX BEATO, SAMURAI RETAINERS OF THE DAIMYO OF SATSUMA (MODERN KAGOSHIMA)

These albumen prints are from the Henry D. Rosin, M.D., and Nancy Rosin Collection. It is the museum's first major acquisition of nineteenth- and early twentieth-century photographs of Japan. The Rosin collection, which numbers over 600, represents the work of major Japanese and foreign photographers from the early 1860s to the early twentieth-century in formats ranging from small cartes de visites and stereographic prints to mammoth prints. Of particular historical interest is a collection of photographs formed in Japan by the American geologist, Benjamin Smith Lyman.



UENO HIKOMA, BRIDGE TO A CASTLE



BARON RAIMUND VON STILLFRIED, MAKING GETA



Annual Record 2002

Freer Gallery of Art
Arthur M. Sackler Gallery

Annual Record 2002

Fiscal Year 2002

October 2001–September 2002

© 2003 Freer Gallery of Art & Arthur M. Sackler Gallery
Smithsonian Institution
Washington, D.C.

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Freer Gallery of Art & Arthur M. Sackler Gallery
Smithsonian Institution
Edited by Jennifer Alt
Designed by Kelly Doe, Doe Studio

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INTRODUCTION

Mission Statement

The Freer Gallery of Art & Arthur M. Sackler Gallery are internationally known for their collections, exhibitions, and research. As museums of the Smithsonian Institution, their mission is the increase and diffusion of knowledge, while their specific purpose is the study and celebration of the artistic traditions of the peoples of Asia. Located in adjoining buildings on the National Mall, the Freer & Sackler Galleries together form the national museum of Asian art for the United States.

The Freer Gallery of Art, which opened in 1923 as the first art museum of the Smithsonian Institution, was founded with Charles Lang Freer's gift to the nation of Asian and American art. According to the founder's wishes, only works in the permanent collection may be shown at the Freer Gallery. No additions may be made to the American collection, but gifts and purchases continue to augment the Asian collection.

The Arthur M. Sackler Gallery was inaugurated as a separate museum in 1987 to increase the range of Asian art activities at the Smithsonian and to develop an active international loan exhibition program. The collections, initiated with a major donation by Dr. Arthur M. Sackler, grow through purchase and gift.

Each museum has an identity shaped by the vision of its founder. The Freer Gallery, grounded in aesthetic values, emphasizes the major artistic traditions of East Asia, the Near East, and South and Southeast Asia, from prehistory through the nineteenth century; it also features American art of the late nineteenth and early twentieth centuries collected by Charles Freer. The Sackler shares the Freer's historical focus on Asia but extends its scope to include the contemporary world, embracing a wider range of media and artistic practice. Administered by a single staff, the combined resources of the Freer & Sackler Galleries form an internationally important center dedicated to maintaining the highest standards for the collection, preservation, study, and exhibition of Asian art as well as for educational programs that advance public understanding of the meanings and values embodied in the artistic traditions of Asia.

Director's Report

When I arrived in May 2002, I found a museum committed to the ideals of Charles Lang Freer, whose will emphasized the principal ambitions for his new foundation—"the promotion of high ideals of beauty" and the "encouragement of . . . study." To these lofty ideals the museum has more recently added a dynamic program of public outreach. From the outset I have emphasized that the museum will continue to uphold Freer's founding vision, expand upon its public programs, and develop a vigorous and searching schedule of exhibitions. The Board of the Freer & Sackler Galleries and all members of the staff have lent their support, and I am grateful to them for their guidance and assistance in the understandably difficult first few months of my tenure here.

Thanks to the staff, the Freer & Sackler Galleries have over the last year achieved a remarkable success: increasing attendance at a time when the number of visitors to Washington, D.C., has fallen dramatically and when attendance at other museums on the Mall is down an average of 26 percent. Our museum has, in the corresponding period, increased attendance by some 18 percent, which suggests that the public is eager to find sanctuary within our walls and to learn more about the art of distant cultures.

Following the tragedies of September 11, 2001, the museum was given a unique opportunity to aid in the process of healing. Tibetan Buddhists from around the world were called on by His Holiness the Dalai Lama to show solidarity through meditation, prayer ceremonies, and the sacred healing arts. In January the museum hosted twenty monks from the Drepung Loseling Monastery in Atlanta, Georgia, as they worked on one of the largest sand mandalas (devotional paintings) ever created in the West. During the course of the project, more than forty-six thousand people took the opportunity to experience the meditative chanting of the monks in person, and another 105,000 visited the website to watch the meticulous creation of the mandala.

Another highlight of the year was the Smithsonian Folklife Festival, which was devoted to the Silk Road, a loose network of trails connecting China, India, and the Mediterranean via the mountains and deserts of Central Asia. More than 1.3 million people visited the festival on the Mall, and many of them shared the Freer & Sackler's contributions to the festival, in the form of exhibitions entitled *The Adventures of Hamza*, *The Cave as Canvas: Hidden Images of Worship Along the Silk Road*, *Luxury Arts of the Silk Route Empires*, and *Sacred Sites: Silk Road Photographs by Kenro Izu*.

In early September the museum opened a stunning exhibition, *Masterful Illusions: Japanese Prints from the Anne van Biema Collection*, featuring 138 Japanese woodblock prints dating from the 1720s through the late nineteenth century. These prints have been promised to the museum as a bequest that, when added to our existing holdings, will make us one of the most important repositories of Japanese woodblock prints in the United States. What makes Mrs. van Biema's gift of objects so important, though, is that she has accompanied it with an endowment and fellowship that will enable the Freer & Sackler Galleries to become a leading center for scholarship on the graphic arts of the Edo period.

Mrs. van Biema's gift is only one example of the generous support we have received this year. With diminishing federal allocations and an expanding range of museum activities, support from individuals, foundations, and corporations is crucial. The kindness and generosity of our membership group, the Friends of the Freer & Sackler Galleries, is essential to underwriting costs associated with exhibitions and other public programs. Members of the board also contributed greatly, with gifts totaling \$1.4 million. This year, in addition to receiving grants from many long-standing supporters, we were delighted to welcome the Freeman Foundation and the Grable Foundation as new donors; their major gifts will fund important education initiatives.

I would like to thank all of those individuals, foundations, and corporations who have so generously supported the galleries this year. I am sure they would all join me in thanking Vidya Dehejia, who so diligently served as the acting director over the course of seven months, and Nancy Fessenden, chair of the board, who helped guide the museum through a transitional period made more difficult by the events of September 11.

Julian Raby, Director

Chair's Report

Having served as the chair of the Board of the Freer & Sackler Galleries for the past two years, and as chair of the Visiting Committee of the Arthur M. Sackler Gallery for four years before that, I have experienced a variety of organizational shifts at the galleries. First was the retirement in October 2001 of Dr. Milo Beach, who, as the director of the galleries for fourteen years, oversaw the renovation of the Freer Gallery and the bringing-together of the two galleries into one museum. Vidya Dehejia then became the interim director until the appointment of Julian Raby, who assumed the position of director in May 2002.

Dr. Raby has already set forth an ambitious plan for the museum. His vision of an active exhibition schedule and worldwide outreach will further promote the museum's mission and ensure international exposure. The Freer & Sackler galleries have a long-standing tradition and reputation for promoting the best in scholarly research, exhibitions, and collections, and I believe Dr. Raby's vision will enhance and strengthen this legacy.

The galleries now have a single governing group, the Board of the Freer & Sackler Galleries. In 2000, members of the two visiting committees, with approval from the Smithsonian Board of Regents, underwent the process of unifying the visiting committees of the Freer & Sackler. The board's goals remain the same: to provide advice, support, and expertise to the director of the museum, the board of regents, and the secretary of the Smithsonian on the programs and operations of the museum. As a unified board, we are more able to address the needs of the museum as a whole.

I would like to take this opportunity to thank Dr. Dehejia for serving as the acting director after Milo Beach's departure. With her insight and guidance, the galleries experienced new opportunities and stood firmly during the transition period. We wish her the best in her position as the Barbara Stoler Miller Professor of Indian and South Asian Art at Columbia University.

In the last fiscal year, I was pleased to welcome Jeffrey Cunard, Margaret Haldeman, and Constance Miller as new members of the board. With active roles in numerous arts and community organizations and a shared interest in Asian art, all three are valuable additions to the board. The members of the Board of the Freer & Sackler Galleries are excited and optimistic about the museum's future and confident it will flourish under Dr. Raby's leadership.

Nancy Fessenden, Chair

Acquisitions and Loans

Freer Gallery of Art

GIFTS

PURCHASE—FRIENDS OF THE FREER & SACKLER GALLERIES IN HONOR OF MILO C. BEACH

Document: *Farman of the Emperor Akbar*. India, Mughal period, 1604. Opaque watercolor, ink, and gold on paper; 87.6 × 40.6 cm, F2001.12

PURCHASE—LOIS S. RAPHLING AND THE HASSAN FAMILY FOUNDATION IN MEMORY OF DR. DAVID L. RAPHLING
Model of a Granary. China, Southern Song dynasty, 13th century. Porcelain with *qingbai* glaze; 27.9 cm, F2001.13A–C

GIFT OF RICHARD L. MELLOTT IN HONOR OF LOUISE CORT

Jar. Korea, 5th–6th century. Stoneware; 30.0 × 27.3 cm, F2002.1

PURCHASE—FRIENDS OF THE FREER AND SACKLER GALLERIES

Kemari scene from The Tale of Genji. By Reizei Tamechika (1823–1864). Japan. Hanging scroll; ink and color on silk; 198.8 × 65.2, F2002.2

PURCHASES

Koran section (*juz*). Central Asia, probably Uzbekistan, 11th century. Ink, color, and gold on paper with leather binding; cover: 15.5–16.0 × 11.5–11.7, sheets: 15.4 × 12.0 × 0.13 cm, F2001.16

Scabbard fitting. Northeast China or southeast Inner Mongolia, 6th–5th century B.C.E. Metal work and bronze; 23.2 × 9.8 × 1.7 cm, F2001.14

Tile. Turkey, Iznik, ca. 1575. Ceramic, composite body painted over slip under transparent glaze; 31.3 × 30.0 × 2.4 cm, F2001.15

Arthur M. Sackler Gallery

GIFTS

ANONYMOUS GIFT

Prayer roll. Site of Shalu Monastery, Tibet, 11th–13th century. Ink on paper; 5.5 × 3.0 cm, S2002.1

Tsa-tsa with Akshobhya. Site of Shalu Monastery, Tibet, 11th–13th century. Terra-cotta with pigment; 7.3 × 5.5 × 2.5 cm, S2002.2

Tsa-tsa with Avalokiteshvara. Site of Shalu Monastery, Tibet, 11th–13th century. Terra-cotta with pigment, 10.0 × 5.5 × 2.5 cm, S2002.3

GIFT OF HAMID ATIGHETCHI

Album of calligraphic exercises. By Sayyid Ahmad (also known as Khwaja-zada) (act. 18th century). Turkey, dated A.H. 1159 (C.E. 1746). Ink and gold on paper; closed: 24.0 × 15.6 cm, S2002.4
Folio from a manuscript of Jami. Iran, 16th century. Colored ink and gold on paper; 24.0 × 16.5 cm, S2002.5

GIFT OF MR. AND MRS. KENNETH KING

Untitled painting. By C. C. Wang (B. 1907). China/United States, 1995. Ink and wash on paper; 50.8 × 82.2 cm, S2001.45

Untitled painting. By C. C. Wang (B. 1907). China/United States, late 20th century. Ink and silver leaf on paper; 71.2 × 69.5 cm, S2001.46

Untitled painting. By C. C. Wang (B. 1907). China/United States, 2000. Ink and wash on paper; 72.2 × 71.0 cm, S2001.47

Untitled painting. By C. C. Wang (B. 1907). China/United States, 2000. Ink and color on paper; 76.6 × 41.6 cm, S2001.48

Untitled painting. By C. C. Wang (B. 1907). China/United States, 2001. Ink and color on paper; 63.8 × 48.0 cm, S2001.49

Untitled painting. By C. C. Wang (B. 1907). China/United States, late 20th century. Ink on paper; 35.5 × 36.5 cm, S2001.50

GIFT OF GREGORY AND PATRICIA KRUGLAK

Naval Battle of the Russo-Japanese War at Chinmulpo, 9 February 1904. By Toshihide Migita (1863–1925). Japan, 1904. Woodblock print; ink and colors on paper; 38.4 × 77.3 cm, S2001.37A–C

Yamanaka Commands a Gun at the Battle of Port Arthur. By Toshihide Migita (1863–1925). Japan, 1904. Woodblock print; ink and colors on paper; 38.8 × 76.4 cm, S2001.38A–C

Private Ueda Attends to a Wounded Russian under Fire. By Toshihide Migita (1863–1925). Japan, 1904. Woodblock print; ink and colors on paper; 38.0 × 76.5 cm, S2001.39A–C

Infantry on the Move at Jinzhou Bay. By Getsuzo (20th century). Japan, 1904. Woodblock print; ink and colors on paper; 38.5 × 76.5 cm, S2001.40A–C

Setting the Charge at the Gate of Jinzhou. By Getsuzo (20th century). Japan, 1904. Woodblock print; ink and colors on paper; 38.7 × 76.0 cm, S2001.41A–C

PARTIAL AND PROMISED GIFT OF DOROTHY LICHTENSTEIN

Landscape in Scroll. 1996. By Roy Lichtenstein (American, 1923–1997). Oil and Magna on canvas; 263.5 × 125.7 cm, S2001.31

GIFT OF MR. AND MRS. PAUL R. MARTINEAU JR.

Pair of votive plaques (*sacchas*) with image of three Buddhas. Burma, Pagan period, 11th century. Terra-cotta; 16.5 × 14.9 × 5.1 and 20.3 × 13.3 × 6.0 cm, S2001.33.1–.2

GIFT OF RALPH AND LARA REDFORD IN HONOR OF MASSUMEH FARHAD

Begging bowl (*kashkul*). Iran/Afghanistan, 19th century. Tinned copper; 11.0 × 23.8 × 15.0 cm, S2001.35

GIFT OF THE NATHAN RUBIN-IDA LADD FAMILY FOUNDATION IN MEMORY OF ESTER R. PORTNOW
Krishna and Balrama. India (Orissa), 16th century. Brass; 36.2 × 15.8 × 11.6 cm, S2001.32

GIFT OF AGNES AND PAUL SCHWEITZER

From the Star, Day. By Yoshida Toshi (1911–1990). Japan, 1957. Woodblock print; ink and colors on paper; 62.1 × 92.0 cm, S2001.42

Gagaku. By Yoshida Toshi (1911–1990). Japan, 1968. Woodblock print; ink and colors on paper; 54.3 × 41.0 cm, S2001.43

Hiru no koje. By Yoshida Hodaka (1926–1995). Japan, late 1960s. Woodblock print; ink, colors, and embossing on paper; 50.0 × 64.0 cm, S2001.44

GIFT OF DEVIKA SINGH

Morning on the Darbhanga Ghat, Benares, Uttar Pradesh. By Raghunir Singh (1942–1999). India, 1998. Chromogenic print on Kodak Ektacolor paper mounted on board; 82.0 × 202.5 cm, S2001.36

GIFT OF SHIMAOKA TATSUZO

Square bottle. By Shimaoka Tatsuzo (B. 1919). Japan, 2001. Stoneware; natural Mashiko clay and iron-brown tinted Mashiko clay; overglaze enamels; 18.8 × 8.9 × 9.0 cm, S2001.34

LOANS TO OTHER INSTITUTIONS

ATLANTA INTERNATIONAL MUSEUM OF ART AND DESIGN

Atlanta, Ga.
OCTOBER 11, 2001–AUGUST 23, 2002

Treasures from the Collection of the Smithsonian Institution: A First Look

Horse (*Kutirai*) offering. By M. Palaniappan (act. 20th century). India, 1985. Fired earthenware; 171.8 × 104.5 × 42.0 cm, S1986.535A–F

Bull (*matu*) offering. By M. Palaniappan (act. 20th century). India, 1985. Fired earthenware; 119.5 × 81.0 × 39.0 cm, S1986.542

Festival image of local deities (Kannimar). India, 1984–85. Fired earthenware, 38.9 × 51.7 × 21.0 cm, S1986.547

Festival image of local deities (Ayyanar with his consorts). India, 1984–85. Fired earthenware; 60.3 × 54.3 × 23.5 cm, S1986.548

Festival image of local deity (Viran). India, 1984–85. Fired earthenware, 67.6 × 26.7 × 16.8 cm, S1986.549

Festival image of local goddess. India, 1985. Fired earthenware, 63.0 × 28.0 × 16.5 cm, S1986.550

All objects were gifts of the Indian Advisory Committee for the Festival of India and the Development Commissioner (Handicrafts), Government of India.

SPERTUS MUSEUM

Spertus Institute of Jewish Studies
Chicago, Ill.
OCTOBER 21, 2001–AUGUST 18, 2002 (THIS LOAN SHOWN ONLY THROUGH MARCH 6, 2002)

A Gateway to Mediterranean Life: Cairo's Ben Ezra Synagogue

Folio from a Koran: Sura II, "The Cow," verses 1–4. Egypt, Mamluk dynasty, 14th century. Ink, color, and gold on paper mounted on paper-board; 41.6 × 31.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.66

MUSEUM OF FINE ARTS

Houston, TX
NOVEMBER 18, 2001–FEBRUARY 24, 2002

Japanese Beauty: Woodblock Prints by Goyo from the Arthur M. Sackler Gallery, Smithsonian Institution

Woman Applying Makeup. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1918. Woodblock print; ink, color, and mica on paper; 54.4 × 39.6 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, S1993.62

Woman in a Long Undergarment. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 49.8 × 14.8 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, S1993.57

Woman Holding a Tray. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 39.9 × 26.8 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.51

Woman Bathing. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1915. Woodblock print; ink and color on paper; 40.7 × 26.6 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.58

Woman Combing Her Hair. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 44.7 × 34.3 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.65

Woman in Summer Dress. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 44.9 × 28.9 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.49

Woman after a Bath. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 44.8 × 29.5 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.66

Woman Holding a Towel. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 45.8 × 30.1 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.52

Woman Applying Lip Rouge. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 41.5 × 28.8 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.50

Yabakei. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1918. Woodblock print; ink, color, and mica on paper; 40.8 × 53.3 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.64

Evening Moon in Kobe. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink and color on paper; 29.3 × 48.1 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.59

Mount Ibuki in Snow. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink and color on paper; 25.9 × 38.7 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.53

Great Bridge at Sanjo in Kyoto. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink and color on paper; 30.8 × 48.2 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.61

Ducks. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink and color on paper; 26.6 × 40.7 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.55

Woman Lighting a Paper Lantern. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, ca. 1918–20. Pencil on paper; 58.4 × 33.6 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.63

Woman in a Summer Kimono. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 55.8 × 30.2 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.48

Woman Holding a Firefly Cage. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink on paper; 46.7 × 29.0 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.60

Parrots. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1912–26. Pencil and color on paper; 38.1 × 29.3 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.56

Hot Spring Hotel. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1920. Woodblock print; ink, color, and mica on paper; 45.2 × 26.5 cm. Gift of H. Ed Robison in memory of Ulrike Pietzner-Robison, s1993.54

Shono. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1918. After Tokaido series by Hiroshige Ando, Japan, 1797–1858. Woodblock print; ink and color on paper; 25.6 × 37.8 cm. Freer Gallery of Art Study Collection, Gift of Mr. Alfred Bodian, FSC-GR-565YY

Kameyama. By Hashiguchi Goyo (1880–1921). Japan, Taisho period, 1918. After Tokaido series by Hiroshige Ando, Japan 1797–1858. Woodblock print; ink and color on paper; 25.6 × 37.8 cm. Freer Gallery of Art Study Collection, Gift of Mr. Alfred Bodian, FSC-GR-565ZZ

ELVEHJEM MUSEUM OF ART
University of Wisconsin–Madison
THROUGH JANUARY 4, 2002

For inclusion with their permanent collections for course study

Man with Two Attendants. China, Qing dynasty (1644–1911). Hanging scroll; ink and colors on silk; 359.7 × 137.5 cm. Purchase—Smithsonian Collections Acquisition Program, and partial gift of Richard G. Pritzlaff, s1991.48

Portrait of a woman. China, Qing dynasty (1644–1911). Hanging scroll; ink and colors on silk; 284.5 × 127.0 cm. Purchase—Smithsonian Collections Acquisition Program, and partial gift of Richard G. Pritzlaff, s1991.58

HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION
Washington, D.C.
JUNE 20–SEPTEMBER 8, 2002

Open City: Street Photographs since 1950

Durga Puja Rites, Kali Temple, Calcutta. By Raghubir Singh (1942–1999). India, 1987. Chromogenic prints on Kodak Ektacolor paper; 40.6 × 50.8 cm. Gift of the artist, s1993.39.1

Pilgrim Crowd, Lolarka Sacred Tank, Banaras. By Raghubir Singh (1942–1999). India, 1986. Chromogenic prints on Kodak Ektacolor paper; 40.6 × 50.8 cm. Gift of the artist, s1993.39.4

Milk Sellers, Banaras. By Raghubir Singh (1942–1999). India, 1986. Chromogenic prints on Kodak Ektacolor paper; 40.6 × 50.8 cm. Gift of the artist, s1993.39.13

A Vegetable Seller, Clients and Saraswati, Goddess of the Arts, Calcutta. By Raghubir Singh (1942–1999). India, 1985. Chromogenic prints on Kodak Ektacolor paper; 40.6 × 50.8 cm. Gift of the artist, s1993.39.22

Boys Asleep on a Jeep, Calcutta. By Raghubir Singh (1942–1999). India, 1987. Chromogenic prints on Kodak Ektacolor paper; 40.6 × 50.8 cm. Gift of the artist, s1993.39.64

MUSEUM OF FINE ARTS
Houston, Tex.
JUNE 30–SEPTEMBER 22, 2002

Imperial Portraits from the Mughal Courts from the Arthur M. Sackler Gallery, Smithsonian Institution

Humayun Seated in a Landscape. From the Late Shah Jahan Album, by Payag (act. 17th century). India, ca. 1650. Opaque watercolor, ink, and gold on paper; 25.4 × 37 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.400

Babur and Humayun with Courtiers. From the Late Shah Jahan Album. India, ca. 1650. Opaque watercolor, ink, and gold on paper; 37.0 × 25.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.401

Akbar with a Sarpech. From the Late Shah Jahan Album. India, ca. 1650. Opaque watercolor, ink, and gold on paper; 37.0 × 25.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.402

Shah Jahan with Asaf Khan. From the Late Shah Jahan Album. Inscribed to Bichitr. India, ca. 1650. Opaque watercolor, ink, and gold on paper; 36.9 × 25.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.403

The Elderly Shah Jahan. From the Late Shah Jahan Album. India, ca. 1650. Opaque watercolor, ink, and gold on paper; 37.0 × 25.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.405

Shah Jahan Enthroned with Mahabat Khan and a Shaykh. From the Late Shah Jahan Album. Inscribed to Abid. India, 1629–30. Opaque watercolor, ink, and gold on paper; 37.0 × 25.2 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.406

Jahangir with Courtiers (left-hand half of a double-page composition). From the Late Shah Jahan Album. India, ca. 1650. Opaque watercolor, ink, and gold on paper; 44.9 × 33.0 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.407

The Emperor Jahangir with Bow and Arrow. India, ca. 1605. Opaque watercolor, ink, and gold on paper; 16.0 × 8.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, s1986.408

Gifts, Grants, and Contributions

The following individuals and organizations provided financial support of one thousand dollars or more to programs and operations of the Freer & Sackler Galleries between October 1, 2001, and September 30, 2002. The museum is grateful for every gift and thanks all donors for their generous support. Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.

The Friends of the Freer & Sackler Galleries is the museum's sole benefactors group. Members serve as ambassadors for the galleries and provide significant financial support to fund the museum's core programs—exhibitions, acquisitions, and public and educational programs—which do not receive federal funding. These private donations are crucial to helping the museum achieve its mission.

During the fiscal year, membership contributions helped to underwrite three exhibitions, *Word Play: Contemporary Art by Xu Bing*, *Sacred Sites: Silk Road Photographs by Kenro Izu*, and *The Adventures of Hamza*; a host of education programs; and the acquisition of a Japanese hanging scroll, *Kemari Scene from the Tale of Genji* (by Reizei Tamechika, circa 1851), for the Freer collection. We thank all members for their enthusiasm and largesse in nurturing this institution.

Friends of the Freer & Sackler Galleries

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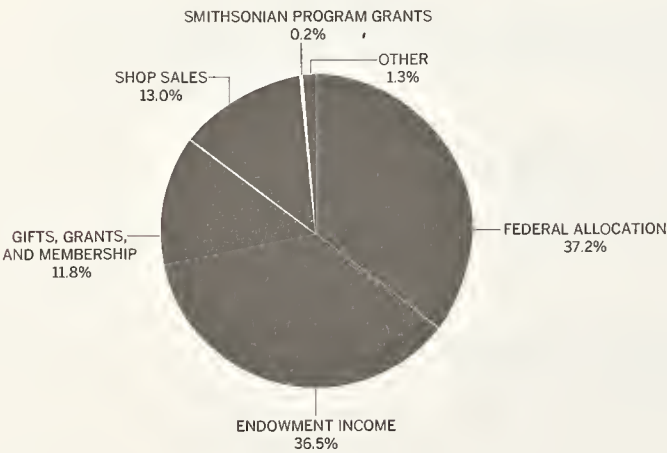
Budget Summary

Fiscal Year 2002

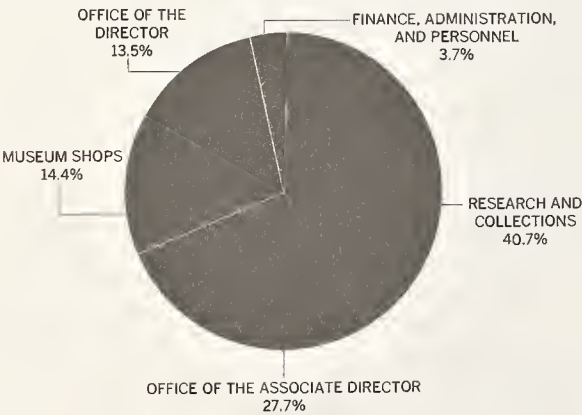
OCTOBER 1, 2001–SEPTEMBER 30, 2002

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2002. The financial statements included in this report are the representation of management and are not audited.

Income



Expenses



Statement of Activity and Changes in Fund Balance

For the year ended September 30, 2002, with comparison to the year ended September 30, 2001

Support and Revenue	2002 TOTAL	2001 TOTAL *
Federal allocation	\$6,184,100	\$6,382,500
Endowment income	6,088,719	5,582,361
Shop sales	2,168,020	2,074,732
Gifts, grants, and membership	1,955,373	2,285,872
Smithsonian program grants	30,000	146,500
Other	210,397	163,924
Total support and revenue	\$16,636,609	\$16,635,889
Expenses		
Office of the director		
Director's office	\$393,693	\$441,604
Collection acquisition	656,107	2,124,352
Public affairs and marketing	372,839	554,407
Development and membership	397,328	315,786
Special events	137,674	140,191
Subtotal—Office of the director	\$1,957,641	\$3,576,340
Office of the deputy director		
Deputy director's office	\$238,345	\$208,131
Curatorial research	1,391,664	1,560,737
Conservation	1,336,691	1,346,518
Collections management	850,022	827,805
Education	823,577	770,983
Publications	466,865	511,379
Library and archives	697,406	693,795
Exhibition coordination	105,178	82,625
Subtotal—Research/collections	\$5,909,748	\$6,001,973
Office of the associate director		
Associate director's office	\$281,922	\$309,503
Exhibition design and installation	2,121,945	1,943,676
Facilities management	532,121	517,586
Information technology	727,091	410,427
Photography	366,419	416,886
Subtotal—Office of the associate director	\$4,029,498	\$3,598,078
Office of finance and administration		
Finance, administration, and personnel	\$542,788	\$457,651
Museum shops		
Cost of goods sold	1,061,216	1,026,688
Other costs	1,033,738	1,091,135
Subtotal—Office of finance and administration	\$2,637,742	\$2,575,474
Total expenses	\$14,534,629	\$15,751,865
Excess of support and revenue over expenses	\$2,101,980	\$884,024
Fund balance, beginning of year	4,962,116	4,078,092
Fund balance, end of year	\$7,064,096	\$4,962,116

* RESTATED FOR COMPARISON WITH 2002

Endowment Funds

Arthur M. Sackler Gallery	MARKET VALUE 9/30/02	MARKET VALUE 9/30/01
Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and programs	3,967,991	4,568,183
Else Sackler Fund For fresh flowers at the entrance to the Sackler Gallery	416,217	479,174
Freer Gallery		
Freer Estate Endowment General operating funds, including acquisitions	89,618,933	103,174,557
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	1,809,483	2,083,183
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	1,895,774	2,182,526
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	99,169	113,883
Camel Fund For research expenses related to conservation	132,227	152,227

Freer & Sackler Galleries	2002 TOTAL	2001 TOTAL *
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	202,386	232,998
Publications Endowment Fund For research and publication of the permanent collections	1,409,200	1,622,353
Hirayama Fund For Japanese painting conservation, research, and training	2,360,481	2,717,524
Sir Joseph Hotung Fund For library acquisitions	99,405	114,441
Moynihan Endowment Fund To further research on the Mughal emperor Babur	159,729	90,444
Chinese Art Research Fund For Chinese art research, projects, and programs	451,420	519,701
Educational Endowment Fund For education programs	1,110,697	1,005,820
Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	415,429	478,266
Anne van Biema Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	56,363	—

Annual Benefit Gala

On June 26, 2002, the Freer & Sackler Galleries hosted the third annual gala to celebrate the opening of *The Adventures of Hamza* exhibition, timed to coincide with the Smithsonian Folklife Festival, which was devoted to the Silk Road. The benefit dinner was a sold-out success. Nearly 270 guests attended the gala, including His Highness the Aga Khan and Yo-Yo Ma as well as many long-standing friends and a number of first-time visitors. Over \$180,000 was raised for the museum's exhibitions and educational programs. The museum is grateful to the gala committee members and supporters listed below.

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* RESTATED FOR COMPARISON WITH 2002

Exhibitions

Arthur M. Sackler Gallery

Throughout 2002, the Sackler Gallery displayed images of a multitude of subjects, including giants, sorcerers, dragons, monasteries, shrines, monkeys, and kabuki superstars. The Sackler's first major exhibition of the year, *Word Play: Contemporary Art by Xu Bing*, was the first major exhibition in a museum since 1991 for Xu Bing, one of the most universally acclaimed Chinese avant-garde artists. The show featured works that challenged preconceptions about written communication, including books and scrolls written in the artist's own Square Word Calligraphy and a major new work, entitled *Monkeys Grasp for the Moon*, that the gallery later acquired. The exhibition also featured a classroom in which visitors learned to write in Square Word Calligraphy.

In late June the Smithsonian held its annual folklife festival, this year entitled *The Silk Road: Connecting Cultures, Creating Trust*. The Freer & Sackler celebrated this region of the world with two exhibitions, *Sacred Sites: Silk Road Photographs by Kenro Izu* and *The Adventures of Hamza*. The former allowed visitors to see monasteries, tombs, cities, and shrines set amid deserts and mountains through Izu's black-and-white photographs, while the latter gave visitors the opportunity to view sixty-one illustrations of an action-filled adventure commissioned by the sixteenth-century Mughal emperor Akbar.

The year ended with the opening of *Masterful Illusions: Japanese Prints from the Anne van Biema Collection*, which displayed 138 woodblock prints, featuring stars of the kabuki theater as well prints portraying classical themes from literature and poetry, drawn from the collection of Anne van Biema.

SPECIAL EXHIBITIONS, LONG-TERM LOANS(*), AND CHANGING THEMATIC SELECTIONS(†)

WORD PLAY: CONTEMPORARY ART BY XU BING

OCTOBER 21, 2001-MAY 12, 2002

This exhibition was made possible by the generous support of the Friends of the Freer & Sackler Galleries, The W. L. S. Spencer Foundation, the Blakemore Foundation, H. Christopher Luce, and the Ellen Bayard Weedon Foundation. Additional funding was provided by the Smithsonian Institution's Special Exhibition Fund and the Else Sackler Public Affairs Endowment of the Arthur M. Sackler Gallery.

HONORING FRIENDS: RECENT GIFTS BY MEMBERS OF THE FREER & SACKLER GALLERIES

THROUGH NOVEMBER 25, 2001

VISUAL POETRY: PAINTINGS AND DRAWINGS FROM IRAN

DECEMBER 16, 2001-MAY 5, 2002

ARTS OF CHINA (LATER CHINESE ART)†

(select objects on loan)
THROUGH FEBRUARY 17, 2002
MARCH 10-OCTOBER 6, 2002

JAPANESE PAINTING*

(highlights from the collection and important loans)
OPENED FEBRUARY 17, 2002

CONTEMPORARY ART FROM INDIA†

THROUGH MARCH 31, 2002

HAMADRYAD: MEDITATION AS SCULPTURE†

(select objects on loan)
APRIL 14-SEPTEMBER 15, 2002

SACRED SITES: SILK ROAD PHOTOGRAPHS BY KENRO IZU

JUNE 9, 2002-JANUARY 5, 2003

This exhibition was supported by the Friends of the Freer & Sackler Galleries and the Else Sackler Public Affairs Endowment of the Arthur M. Sackler Gallery.

THE ADVENTURES OF HAMZA

JUNE 26-SEPTEMBER 29, 2002

This exhibition was made possible by generous grants from Juliet and Lee Folger/The Folger Fund and The Starr Foundation. Additional funding was provided by the Friends of the Freer & Sackler Galleries and the Else Sackler Public Affairs Endowment of the Arthur M. Sackler Gallery. This exhibition was also supported by an indemnity from the Federal Council on the Arts and the Humanities.

KUTANI-STYLE PORCELAIN FROM THE COLLECTION OF GALLAUDET UNIVERSITY†

JUNE 30-AUGUST 11, 2002

THE CAVE AS CANVAS: HIDDEN IMAGES OF WORSHIP ALONG THE SILK ROAD

THROUGH JULY 7, 2002

MASTERFUL ILLUSIONS: JAPANESE PRINTS FROM THE ANNE VAN BIEMA COLLECTION

SEPTEMBER 15, 2002-JANUARY 19, 2003

This exhibition was supported by the Friends of the Freer & Sackler Galleries and the Else Sackler Public Affairs Endowment of the Arthur M. Sackler Gallery. Major funding for research and publication was provided by Anne van Biema.

FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE NUHAD ES-SAID COLLECTION*

THROUGH MAY 15, 2004

ANCIENT NEAR EAST ART†

LONG-TERM

THE ARTS OF SIX DYNASTIES AND TANG†

LONG-TERM

INDIAN ART†

LONG-TERM

SOUTHEAST ASIAN (CAMBODIAN) ART†

LONG-TERM

CONTEMPORARY JAPANESE PORCELAIN†

LONG-TERM

Freer Gallery of Art

At the Freer, exhibitions ranged from Chinese horse paintings to Buddhist sculptures to prints, paintings, and pastel drawings by American artist James McNeill Whistler. To celebrate the Chinese New Year, *Year of the Horse: Chinese Horse Paintings* opened at the Freer in February. The show featured horse paintings and calligraphy from the eleventh to the twentieth century depicting several major themes, including hunting and nomads.

In December the Freer’s collection of Kenzan works, the largest group found outside of Japan, went on view in *The Potter’s Brush: The Kenzan Style in Japanese Ceramics*, an exhibition that explored, among other topics, the issue of forgery of Kenzan ware. Several months later, *Chinese Buddhist Sculpture in a New Light* also addressed issues of authenticity and forgery among ivory, metal, and stone Chinese Buddhist sculptures of the sixth through the twentieth century, featuring several sculptures that had never before been displayed.

In addition, the museum’s ongoing exhibition of James McNeill Whistler’s works on paper continued with the opening of *Whistler’s Nudes*. The show featured thirty-five of the most beautiful and important Whistler nudes done as etchings, lithographs, pastels, watercolors, and oil paintings.

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS(†)

REAL AND IMAGINED PLACES IN JAPANESE ART† THROUGH OCTOBER 21, 2001	CHINESE BUODHIST SCULPTURE IN A NEW LIGHT APRIL 14, 2002–MAY 4, 2003	JAPANESE SCREENS† LONG-TERM
DINNER FOR FIVE: JAPANESE SERVING DISHERS FOR ELEGANT MEALS† THROUGH OCTOBER 21, 2001	WHISTLER’S NUOES† APRIL 21, 2002–JANUARY 5, 2003	KOREAN CERAMICS† LONG-TERM
THE POTTER’S BRUSH: THE KENZAN STYLE IN JAPANESE PAINTING DECEMBER 9, 2001–OCTOBER 27, 2002	MORE THAN FLOWERS: SOURCES OF TRADITION IN JAPANESE PAINTING† THROUGH NOVEMBER 24, 2002	LUXURY ARTS OF THE SILK ROUTE EMPIRES† LONG-TERM
THREE FRIENDS OF WINTER: PINE, BAMBOO, AND PLUM IN CHINESE PAINTING† THROUGH JANUARY 21, 2002	ANCIENT CHINESE POTTERY AND BRONZES† LONG-TERM	SHADES OF GREEN AND BLUE: CHINESE CELADON CERAMICS† LONG-TERM
YEAR OF THE HORSE: CHINESE HORSE PAINTINGS† FEBRUARY 10–SEPTEMBER 2, 2002	ART FOR ART’S SAKE† LONG-TERM	SOUTH ASIAN SCULPTURE† LONG-TERM
ARTS OF THE ISLAMIC WORLD† THROUGH MARCH 10, 2002 MARCH 24–SEPTEMBER 22, 2002 SEPTEMBER 29, 2002–MAY 11, 2003	BUODHIST ART† LONG-TERM NEW PAPER SELECTIONS, THROUGH JANUARY 6, 2002 JANUARY 13–JULY 28, 2002 AUGUST 3, 2002–MARCH 2, 2003	
STORAGE JARS OF ASIA THROUGH MARCH 10, 2002	CHARLES LANG FREER AND EGYPT† LONG-TERM	
WHISTLER IN VENICE: THE FIRST SET OF ETCHINGS† THROUGH MARCH 31, 2002	JAMES MCNEILL WHISTLER† LONG-TERM	

PROGRAMS

Public Programs and Resources

In conjunction with four Sackler exhibitions related to the Silk Road, the galleries' public programs focused on films and performing arts related to the ancient trade route. More than fifty Silk Road programs were presented, including concerts, modern dance performances, storytelling programs, and feature films. The series began with the Washington, D.C., debut of Yo-Yo Ma's Silk Road Ensemble in October. It continued with the Silk Road Cinemas series, which showcased eight feature films from modern-day sites along the ancient trade route. For two weeks in June and July, the galleries' first-ever collaboration with the Smithsonian Folklife Festival, entitled *The Silk Road: Connecting Cultures, Creating Trust*, saw more than five thousand visitors attend twenty-four concerts in the Meyer Auditorium, including ensembles from Turkey, Iran, Azerbaijan, Uzbekistan, Tajikistan, and Afghanistan, in addition to a return visit by Yo-Yo Ma's Silk Road Ensemble. Audiences totaling thirty-four hundred attended the museum's twenty Silk Road Stories sessions, for which volunteer local residents with roots in Silk Road countries received professional training to perform stories from their families' cultures and history. Another seventy-five hundred visitors heard stories based on the *Hamzanama* within the exhibition *The Adventures of Hamza*. Finally, the galleries presented the modern dance ensemble Dana Tai Soon Burgess and Company in two outdoor performances of Burgess's "Silk Roads," "Mandala," and "Leaving Pusan."

Bill and Mary Meyer Concert Series

This series has been established in memory of Dr. Eugene Meyer III and Mary Adelaide Bradley Meyer. It is generously supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, and numerous private donors.

Takács Quartet
OCTOBER 10, 2001

Yo-Yo Ma and the Silk Road Ensemble
OCTOBER 16, 2001

Musicians from Marlboro I
OCTOBER 24, 2001

Shanghai Quartet
NOVEMBER 27, 2001

Wolfgang Holzmair, baritone, and Russell Ryan, piano
FEBRUARY 5, 2002

Musicians from Marlboro II
FEBRUARY 20, 2002

Musicians from Marlboro III
MARCH 13, 2002

Imogen Cooper, piano
APRIL 9, 2002

Jonathan Biss, piano
MAY 21, 2002

Art Night on the Mall

Ostad Hossein Alizadeh, tar and setar; Majdid Khalodi, tombak and daf
MAY 30, 2002
This concert was presented in cooperation with the World Music Institute, New York.

Balinese Music and Dance: Gamelan Mitra Kusuma
JUNE 6, 2002

Thai Cultural Group of Washington, D.C.
JUNE 13, 2002

South Indian Dance Theater: Tripunithura Kathakali Kendram
JUNE 20, 2002
This performance was presented in cooperation with Ushas Entertainment and the Federation of Kerala Associations of North America.

Dana Tai Soon Burgess and Company
JULY 18 AND 19, 2002

Maranao Dances of the Philippines: Kinding Sindaw
JULY 25, 2002

Malayo-Polynesian Dances from Taiwan: Tsou Aboriginal Troupe
AUGUST 15, 2002
This performance was presented in cooperation with the Taipei Economic and Cultural Representative Office.

Throat Singers of Tuva: Huun-Huur-Tu
AUGUST 22, 2002

Smithsonian Folklife Festival

Classical Music of Iran: Parisa, vocals; Dariush Talai, tar and setar
JUNE 26–30; JULY 3–7, 2002

Uzbek and Tajik Courtly Music
JUNE 27; JULY 4 AND 7, 2002

Courtly Music of Azerbaijan
JUNE 28 AND 30; JULY 3 AND 6, 2002

Masters of Afghan Music: Homayoun Sakhi, Torkyalay, and Araa Salmal
JUNE 28; JULY 5, 2002

Bezmara: Sounds of the Sultan's Palace
JUNE 29; JULY 3, 2002

Yo-Yo Ma and the Silk Road Ensemble
JULY 6, 2002

Asian Music

Amir Koushkani, tar; Eyvind Kang, viola
DECEMBER 14, 2001

Gagaku Today: Ensemble Harena
FEBRUARY 7, 2002
This concert was presented in cooperation with Music from Japan, Inc.

K. Sridhar, sarod; Anil Datar, tabla
MARCH 22, 2002

Richard Hagopian Ensemble
MAY 10, 2002
This concert was cosponsored with Direct Cultural Access, Inc., and Traditional Crossroads.

Subhra Guha, vocals; Ramesh Mishra, sarangi; Samir Chatterjee, tabla
MAY 31, 2002
This concert was supported by the Silver Foundation, in cooperation with International Music Associates.

Theater and Storytelling

Dramatic Readings: Asian Stories in America
MAY 7 AND 14, 2002

Storytelling: Silk Road Stories
JUNE 26–30; JULY 3–7, 2002

Storytelling: The Adventures of Hamza
JUNE 26–SEPTEMBER 29, 2002

Indian Theater and Dance: The Action Players

JULY 13, 2002
This performance was presented in conjunction with the international arts festival and conference Deaf Way II.

Kabuki Backstage/Onstage: Onoe Umenosuke

SEPTEMBER 14, 2002
This demonstration was presented in conjunction with the Sackler exhibition *Masterful Illusions: Japanese Prints from the Anne van Biema Collection*.

Musical Tales from Japan: Elizabeth Falconer

SEPTEMBER 28, 2002
This performance was presented in conjunction with the Sackler exhibition *Masterful Illusions: Japanese Prints from the Anne van Biema Collection*.

Special Programs

Hands-On Workshop: Grab Your Potter's Brush
DECEMBER 2001–OCTOBER 2002

Tibetan Healing Mandala
JANUARY 11–27, 2002
This special event was presented in cooperation with His Holiness the Dalai Lama and made possible by grants from an anonymous donor, Jeffrey P. Cunard, and the R. Robert and Ada H. Linowes Fund of the Community Foundation for the National Capital Region.

Dana Tai Soon Burgess and Company: The Creative Journey

MAY 2, 2002
This performance was presented in cooperation with the Smithsonian Center for Education and Museum Studies, the Asian Pacific American Heritage Committee, and the Smithsonian Heritage Months Steering Committee.

Hamza-Style Painting Today
JULY 2, 2002

Films

This year's film highlight was the Freer Gallery's participation in the world's first comprehensive retrospective of the works of Indian director Satyajit Ray. For this series, which included forty films at six Washington venues, the Freer hosted an opening reception with American filmmaker Martin Scorsese. Screenings at the Freer featured appearances by such luminaries as actress Sharmila Tagore, actor Soumitra Chatterjee, director Shyam Benegal, film scholar Suranjan Ganguly, author Ashis Nandy, and archivist Dilip Basu. In addition, the museum collaborated for the third time with the National Gallery of Art and Cinematheque Ontario in a retrospective of an important Japanese director. Ten of Kon Ichikawa's films were screened at the Freer, concluding with a personal message from the director, read by his daughter. Moreover, the Freer's three annual series continued with the fourth Asian Pacific American Film Festival; the sixth Iranian film series, which focused on new directors; and the galleries' seventh Hong Kong film festival, which this year drew more than five thousand visitors to twenty screenings.

TURKISH CINEMA NOW

(continued from September 2001)
This series was organized in cooperation with the Moon and Stars Project (New York) and cosponsored with the Cultural Expansion Initiative of the American Turkish Association, the American Turkish Society of Washington, D.C., and Smislova, Kehnemui & Associates.

House of Angels

(2000, directed by Ömer Kavur)
OCTOBER 5, 2001

A Madonna in Laleli

(1998, directed by Kudret Sabancı)
OCTOBER 7, 2001V

On Board

(1998, directed by Serdar Akar)
OCTOBER 7, 2001

Balalayka

(2000, directed by Ali Özgentürk)
OCTOBER 12, 2001

DC ASIAN PACIFIC AMERICAN FILM FESTIVAL

This series was presented jointly at the Freer Gallery of Art and the Hirshhorn Museum and Sculpture Garden and cosponsored with the Smithsonian Program for Asian Pacific American Studies; *The Washington Post*; Differential Consulting, Inc.; and the D.C. Commission of Arts and Humanities.

No Hop Sing, No Bruce Lee: What Do You Do When None of the Heroes Look Like You?

(1998, directed by Janice Tanaka)
OCTOBER 13, 2001

Yellow Apparel: When the Coolie Becomes Cool

(2000, directed by Anmol Chaddha, Naomi Iwasaki, Sonya Zehra Mehta, Muang Saechao, and Sheng Wang)
OCTOBER 13, 2001

Love Match

(directed by Anita Chabria)
OCTOBER 13, 2001

Wide Eyed

(directed by Jane Kim)
OCTOBER 13, 2001

A Great Deal

(directed by Debbie Lum)
OCTOBER 13, 2001

Angry Little Asian Girl

(directed by Lela Lee)
OCTOBER 13, 2001

Imaginary Friends

(directed by Sue Chen)
OCTOBER 13, 2001

Drift

(2001, directed by Quentin Lee)
OCTOBER 14, 2001

Shopping for Fangs

(1998, directed by Quentin Lee)
OCTOBER 14, 2001

Sex, Love, and Kung Fu

(2000, directed by Kip Fulbeck)
OCTOBER 14, 2001

Blue Love

(2000, directed by Yiuwing Lam)
OCTOBER 14, 2001

Split Horn: Life of a Hmong Shaman

(2001, directed by Taggart Siegel)
OCTOBER 20, 2001

The Debut

(2000, directed by Gene Cajayon)
OCTOBER 20, 2001

PASSPORT TO ICHIKAWA

This retrospective, presented jointly at the Freer Gallery of Art and the National Gallery of Art, screened films by Japanese director Kon Ichikawa.

Fires on the Plain

(1959)
NOVEMBER 2, 2001

Odd Obsession

(1959)
NOVEMBER 4, 2001

Her Brother

(1960)
NOVEMBER 9, 2001

Money Talks

(1964)
NOVEMBER 11, 2001

Punishment Room

(1956)
NOVEMBER 16, 2001

Bonchi

(1960)
NOVEMBER 18, 2001

A Billionaire

(1954)
NOVEMBER 30, 2001

Ten Dark Women

(1961)
DECEMBER 2, 2001

A Full-Up Train

(1957)
DECEMBER 7, 2001

I Am Two

(1962)
DECEMBER 9, 2001

IRANIAN CINEMA: NEW DIRECTORS, NEW DIRECTIONS

This sixth annual series was presented in cooperation with the Farabi Cinema Foundation (Tehran), Iranian Independents, and CMI.

Djomeh

(2000, directed by Hassan Yektapanah)
JANUARY 18 AND 20, 2002

Paper Airplanes

(1997, directed by Farhad Mehranfar)
JANUARY 25 AND 27, 2002

Under the Moonlight

(2001, directed by Seyyed Reza Mi-Karimi)
FEBRUARY 1 AND 3, 2002

Going By

(2001, directed by Iraj Karimi)
FEBRUARY 15 AND 17, 2002

Unfinished Song

(2001, directed by Maziar Miri)
FEBRUARY 22 AND 24, 2002

Tabaki

(2001, directed by Bahman Giarostami)
FEBRUARY 22 AND 24, 2002

THE COMPLETE SATYAJIT RAY: CINEMA THROUGH THE INNER EYE

This retrospective of films by Satyajit Ray was presented jointly at the Freer Gallery of Art, the National Gallery of Art, the National Geographic Society, the National Museum of Natural History, the Library of Congress, and the National Museum of Women in the Arts. It was cosponsored with the Smithsonian Center for Education and Museum Studies, the Embassy of India, the Academy of Motion Picture Arts and Sciences, Filmfest DC, the Environmental Film Festival, and the Satyajit Ray Film and Study Center at the University of California-Santa Cruz.

The Music Room

(1958)
MARCH 1, 2002.

The Adventures of Goopy and Bagha

(1968)
MARCH 2, 2002

Distant Thunder

(1973)
MARCH 15, 2002

Days and Nights in the Forest

(1969)
MARCH 17, 2002

The Kingdom of Diamonds

(1980)
MARCH 24, 2002

Company Limited

(1971)
APRIL 5, 2002

Three Daughters

(1960)
APRIL 7, 2002

The Middleman

(1975)
APRIL 12, 2002

Charulata

(1964)
APRIL 21, 2002

The Stranger

(1991)
APRIL 28, 2002

SILK ROAD CINEMAS

This film selection was presented in conjunction with four Sackler Gallery exhibitions focusing on the Silk Road.

The Silk Road

(1992, directed by Junya Sato)
MAY 11, 2002

The Fall of Otrar

(1991, directed by Ardak Amirkulov)
MAY 12, 2002

Delbaran

(2001, directed by Abolfazl Jalili)
MAY 17 AND 19, 2002

Three Brothers

(2000, directed by Serik Aprymov)
JUNE 2, 2002

Luna Papa

(1999, directed by Bakhtyar Khudojnazarov)
JUNE 7, 2002

PROGRAMS

<p><i>Killer</i> (1998, directed by Darezhan Omirbayev) JUNE 14, 2002</p>	<p><i>Time and Tide</i> (2000, directed by Tsui Hark) AUGUST 23 AND 25, 2002</p>	<p>"More than Flowers: Sources of Tradition in Japanese Painting" APRIL 9, 2002 James T. Ulak</p>	<p>"Battle Charges, Nags, and Nomad Ponies: The Horse in Chinese Painting" MAY 23, 2002 Robert E. Harrist Jr., Columbia University</p>
<p><i>Beshkempir: The Adopted Son</i> (1998, directed by Aktan Abdykalykov) JUNE 16, 2002</p>	<p>KABUKI ON FILM This series was presented in conjunction with the Sackler Gallery exhibition <i>Masterful Illusions: Japanese Prints from the Anne Van Biema Collection</i> and continued through October 2002.</p>	<p>"Whistler's Nudes" MAY 14, 2002 Kenneth Myers</p>	<p>"Sacred Sites: Silk Road Photographs by Kenro Izu" JUNE 6, 2002 Kenro Izu</p>
<p><i>Joan of Arc of Mongolia</i> (1989, directed by Ulrike Ottinger) JUNE 23, 2002</p>	<p><i>The Written Face</i> (1995, directed by Daniel Schmid) SEPTEMBER 13, 2002</p>	<p>"Sacred Sites: Silk Road Photographs by Kenro Izu" JUNE 11, 2002 Debra Diamond</p>	<p>"From Ancient Tellers of Tales: <i>The Hamzanama</i> at the Mughal Court" JUNE 27, 2002 John Seyller, guest curator</p>
<p>MADE IN HONG KONG This seventh annual festival was cosponsored with the Hong Kong Economic and Trade Office.</p>	<p><i>Demon Pond</i> (1980, directed by Masahiro Shinoda) SEPTEMBER 15, 2002</p>	<p>"Luxury Arts of the Silk Road Empires" JUNE 26 AND 28, 2002 Ann Gunter</p>	<p>"Early American Collectors of Japanese Prints" SEPTEMBER 19, 2002 Julia Meech, art historian</p>
<p><i>La Brassiere</i> (2001, directed by Chan Hing Kai and Patrick Leung) JULY 11 AND AUGUST 4, 2002</p>	<p><i>An Actor's Revenge</i> (1935, directed by Teinosuke Kinugasa) SEPTEMBER 22, 2002</p>	<p>"The Cave as Canvas: Hidden Images of Worship along the Silk Road" and "Sacred Sites: Silk Road Photographs by Kenro Izu" JUNE 27 AND JULY 7, 2002 Debra Diamond</p>	
<p><i>A Chinese Odyssey 1: Pandora's Box</i> (1995, directed by Jeffrey Lau) JULY 12 AND AUGUST 16, 2002</p>	<p><i>The Scandalous Adventures of Buraikan</i> (1970, directed by Masahiro Shinoda) SEPTEMBER 27, 2002</p>	<p>"The Adventures of Hamza" JUNE 29, JULY 3, AND AUGUST 13, 2002 Massumeh Farhad</p>	
<p><i>A Chinese Odyssey 2: Cinderella</i> (1995, directed by Jeffrey Lau) JULY 12 AND AUGUST 18, 2002</p>		<p>"Hamadryad: Meditation as Sculpture" JULY 9, 2002 Ann Yonemura</p>	
<p><i>The Stormriders</i> (1998, directed by Andrew Lau) JULY 14 AND AUGUST 16, 2002</p>	<p>Lectures and Symposia</p>	<p>GUEST LECTURES</p>	<p>SYMPOSIA</p>
<p><i>In the Mood for Love</i> (2000, directed by Wong Kar-Wai) JULY 21 AND 26, 2002</p>	<p>GALLERY TALKS BY MEMBERS OF THE STAFF AND FELLOWS</p>	<p>"Behind the Words/Beyond Language: The Xu Bing Exhibition" OCTOBER 21, 2001 Xu Bing and Britta Erickson, guest curator</p>	<p><i>Who Defines the Contemporary? Biennials and the Global Art World</i> JANUARY 12, 2002 This symposium was organized by the Smithsonian Institution's International Art Museum Division. It was sponsored by the Else Sackler Foundation in memory and honor of Mrs. Else Sackler.</p>
<p><i>City of Glass</i> (1998, directed by Mabel Cheung) JULY 26 AND AUGUST 1, 2002</p>	<p>"The Cave as Canvas: Hidden Images of Worship along the Silk Road" OCTOBER 9, 2001 Andrew Leung</p>	<p>"The 'Three Friends of Winter' in the Visual Arts of China" NOVEMBER 29, 2001 Richard Pegg, art historian</p>	
<p><i>Hu Du Men</i> (1996, directed by Shu Kei) AUGUST 2 AND 8, 2002</p>	<p>"Word Play: Contemporary Art by Xu Bing" NOVEMBER 13, 2001 Joseph Chang</p>	<p>"Satyajit Ray: In Search of the Modern" APRIL 18, 2002 Suranjan Ganguly, University of Colorado–Boulder</p>	
<p><i>Fighting for Love</i> (2001, directed by Joe Ma) AUGUST 2 AND 9, 2002</p>	<p>"The Potter's Brush: The Kenzan Style in Japanese Ceramics" DECEMBER 11, 2001 Louise Cort</p>	<p>"The Legacy of Satyajit Ray" APRIL 26, 2002 Dilip Basu, archivist; Shyam Benegal, director; Ashis Nandy, author; and Pat Aufderheide, American University</p>	
<p><i>Twelve Nights</i> (2000, directed by Aubrey Lam) AUGUST 9 AND 23, 2002</p>	<p>"Chinese Carvings" JANUARY 8, 2002 Jan Stuart</p>		
	<p>"Year of the Horse: Chinese Horse Paintings" FEBRUARY 10 AND MARCH 12, 2002 Joseph Chang</p>		
	<p>"Visual Poetry: Paintings and Drawings from Iran" FEBRUARY 12, 2002 Massumeh Farhad</p>		

ImaginAsia

ImaginAsia family program activity books, hands-on art projects, dance classes, story-telling, and activity sheets enhanced the museum experience for over seventeen thousand visitors to the Freer & Sackler Galleries, more than doubling the ImaginAsia participation of the previous year. The number of activity books and worksheets available at the visitor information and Associates' reception center (VIARC) desks also doubled, totaling fifty-three hundred. The activity books and art projects for the *Fountains of Light* and *Arts of the Islamic World* exhibitions were revised and added to ImaginAsia's schedule. New activity books to explore the permanent collection included *Sacred Lotus*, *Symbolic Bamboo* and *Jewels of the Gods* and were complemented by hands-on workshops. In addition, an activity sheet related to the painted Pakistani truck parked at the entrance to the Sackler served twenty-eight hundred visitors. ImaginAsia also expanded its series of demonstrations and hands-on projects, including *kathak* performances and classes held by dancer Bhim Dahal, which were attended by sixty-five hundred participants.

The creation of a Tibetan Buddhist sand mandala at the Sackler and the display of the Freer's four-mandala Vajravali *thangka* provided a unique opportunity to introduce many new visitors to the Freer & Sackler collection of Buddhist art. A special guidebook to examine the *thangka* and the ImaginAsia activity book *In the Footsteps of the Buddha* enabled twelve hundred visitors to explore the museum's permanent collection of Buddhist art.

ImaginAsia also continued its outreach to children with disabilities by scheduling special sessions for children from St. Elizabeth's Hospital and from the Montgomery County program Teaching Our Way for children with emotional problems. The *kathak* dance program traveled to George Mason University to benefit a scholarship fund for disadvantaged students in Nepal.

Docents and Tours

This year the education department recruited and trained sixteen new docents, bringing the museum's docent total to eighty. The new docents make up the most culturally diverse group recruited to date: they have ties to many of the cultures represented in the museum's collections and speak ten languages.

Despite the overall drop in Smithsonian-wide attendance in the fall, the Freer & Sackler witnessed an increase in the number of people served through museum tours. Especially important to note is the approximately 9 percent increase in the number of students served at the museum during the 2001-2 academic year, despite school and parental concerns regarding security.

The museum's docent team presented 277 tours to reserve groups, serving forty-five hundred students and forty-five hundred adults. A total of 817 walk-in tours were offered, serving 4,850 visitors, of which 4,660 were adults and 190 were children. The total number of visitors served by the expanding tour program was 13,850. The following tours were given throughout the course of the past year:

- Art Makers, World Shapers
- Arts of China
- Arts of the Islamic World
- Arts of Japan
- Arts of South Asia
- Ceramics in Asian Culture
- Discovering the Treasures of the Freer Gallery of Art
- Hindu and Buddhist Arts
- Tours related to specific exhibitions

Special Programs

The museum's multiple-visit program for schools included three in-class artist presentations followed by a visit to the Freer & Sackler to learn about art related to the program's thematic content. In its second year, the program provided over one hundred presentations and museum tours for fourth- through sixth-graders in the area public schools. The museum established partnerships with seventeen classes in five schools in the District, through which four hundred children experienced six encounters with the museum over the course of the school year.

In addition, a grant from the Grable Foundation made possible the creation of the Laughter Project. The museum's educators developed partnerships with nine schools and community organizations in the metro area and offered some four hundred adult students of English a four-part curriculum, including one guided visit to view and discuss the *Word Play* exhibition and its relationship with language.

Teacher Resources

This year the education department published two curriculum guides—*The Art of Buddhism* and *Arts of the Islamic World*—marking the inauguration of a series of six teacher packets slated for publication over the next three years. These materials were created in cooperation with the thirty-member FSG Teacher-Consultants Group (TCG), which aids in the writing, reviewing, and critiquing of museum materials and programs. *The Art of Buddhism* and *Arts of the Islamic World* were supported by grants from the MARPAT Foundation and the Gilbert and Jaylee Mead Family Foundation. The education staff and the TCG also produced a biannual newsletter with museum information and instructional resources focusing on a featured exhibition.

In addition, the department hosted seven workshops during the school year, serving almost three hundred teachers. Many of the workshops involved collaboration with other institutions and organizations, including the Association for Asian Studies, the National Council for Social Studies, the Philadelphia Museum of Art, the World History Association, and the DC Arts and Humanities Education Collaborative.

PROGRAMS

Gallery Shop Programs

With a reputation for outstanding selection and excellent customer service, the gallery shops continued to live up to the title of Best Smithsonian Shop, awarded to the Freer & Sackler shops by the *Washington Post*. The shops expanded their presence both on and off the Mall, participating in a number of off-site sales events and operating several exhibition-related in-house satellite shops. E-commerce continued to increase as more items—books, in particular—were added to the shop’s website. Shop-sponsored author events once again flourished, and, as in recent years, the shops continued to assist a retail operation in India while continuing participation in a World Bank-sponsored project to improve the economic situation of Indian craftspeople. As a result of these efforts, the museum’s sales and profits both increased.

THE GALLERY SHOPS SPONSORED THE FOLLOWING EVENTS DURING FISCAL YEAR 2002

Meet the Author

Wuhu Diary: On Taking My Adopted Daughter Back to Her Hometown in China
Emily Prager
OCTOBER 2, 2001

By Order of the President: FDR and the Internment of Japanese Americans
Greg Robinson
NOVEMBER 8, 2001

Mysteries of the Desert: A View of Saudi Arabia
Isabel Cutler
DECEMBER 11, 2001

Music of a Distant Drum: Classical Arabic, Persian, Turkish, and Hebrew Poems
Bernard Lewis
DECEMBER 17, 2001

Sounds of the River
Da Chen
MARCH 4, 2002

The House of Blue Mangoes
David J. Davidar
APRIL 1, 2002

The Asian American Century
Warren I. Cohen
APRIL 10, 2002

The Corrections
Jonathan Franzen
MAY 9, 2002

To Be the Poet
Maxine Hong Kingston
SEPTEMBER 20, 2002

Asian Book Club

Volunteers Nancy Sanders and Tex Vathing continued to lead this monthly group in their lively discussions of Asian-related fiction featured in the shops.

Demonstrations

Japanese Gift Wrapping
Alison Kaufman
NOVEMBER–DECEMBER 2001

Silk Road Painting
Damba Tsolmon
JULY–AUGUST 2002

Off-Site Holiday Sales Events

Strathmore Arts Center in Rockville, Maryland
NOVEMBER 9–12, 2001

McLean Community Center in McLean, Virginia
NOVEMBER 23–25, 2001

On-Site Satellite Shops

Attic Sale
DECEMBER 6–9, 2001

Tibetan Mandala
JANUARY 11–27, 2002

Smithsonian Folklife Festival
JUNE 26–30 AND JULY 3–7, 2002

Adventures of Hamza
JUNE 26–SEPTEMBER 29, 2002

Cherry Blossom Festival

Co-sponsorship of the D.C. mayor’s National Cherry Blossom Festival poster contest, including product development and marketing.
MARCH–APRIL 2002

Lectures and Research Programs

Lectures by Members of the Staff

Chang, Joseph. "Three Friends of Winter: Pine, Bamboo, and Plum in Chinese Painting." Eighteenth Annual Gettysburg College Area Studies Symposium, Gettysburg, Pa., MARCH 21, 2002.

———. "Chinese Seals in the Collections of the Arthur M. Sackler Gallery and the Freer Gallery of Art." New England East Asian Art History Seminar, *Identity and Authenticity: A Symposium on Chinese Seals*, Harvard University, Cambridge, Mass., APRIL 13, 2002.

———. "The Landscapes of Chiang Chao-shen." International Symposium on the Art of Chao-shen Chiang, Taipei National University of the Arts, Taipei, Taiwan, MAY 30, 2002.

Chase, Ellen Salzman. "Rhapsody in Blue: Kingfisher Feather Cloisonné in the Arthur M. Sackler Gallery." With Blythe McCarthy. Thirtieth Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, Miami, Fla., JUNE 9, 2002.

Cort, Louise Allison. "Early Ceramic Production in the Shigaraki Valley: An Outline of Its Social and Economic Basis." In Japanese, as keynote speech. Symposium entitled *Kinsei Shigarakiyaki o megutte* (Issues regarding Shigaraki ceramics in the Early Modern Period), Shigaraki Ceramic Cultural Park, Shigaraki, Japan, NOVEMBER 10, 2001.

———. "Research on Khmer Ceramics in the Arthur M. Sackler Gallery Collection." Symposium entitled *Scientific Studies on Ceramic Trade in East Asia*, Nara National Research Institute for Cultural Properties, Nara, Japan, JANUARY 22, 2002.

———. "Portrait of a Moment: Collecting Japanese Ceramics in 1972-73." Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y., FEBRUARY 21, 2002.

———. With Hayashiya Seizo. "Avant-Garde Then and Now: Japanese Tea Utensils, Sixteenth Century to the Present." Asia Society, New York, N.Y., MARCH 8, 2002.

———. "Portrait of a Moment: Collecting Japanese Ceramics in 1972-73." Newark Museum, Newark, N.J., APRIL 18, 2002.

———. With Otani Shiro. "The Ceramic Traditions of Shigaraki." Portland Art Museum, Portland, Oreg., JULY 21, 2002.

Diamond, Debra. "Copying as Citation." Clark Art Institute Fellows Talk, Williamstown, Mass., FEBRUARY 2002.

Douglas, Janet G. "Applications of Fourier-Transform Infrared Spectroscopy (FTIR) to the Study of Ancient Chinese Jades." Poster presentation. Fifth International Infrared and Raman Users Group Conference, The J. Paul Getty Center, Los Angeles, Calif., MARCH 4-8, 2002.

Farhad, Massumeh. "Understanding Islamic Culture through Art at the Freer Gallery of Art." Smithsonian Institution community, Freer Gallery of Art, Washington, D.C., OCTOBER 23 AND 25, 2001.

———. Islam Today Workshop. Evening for Educators Series, Asia Society, Washington, D.C., NOVEMBER 8, 2001.

———. "The Freer/Sackler Reaches Out." Fifty-eighth Quarterly Meeting of the Smithsonian Forum on Material Culture, entitled *Towards Understanding and Healing: Smithsonian Responses to September 11th*. Smithsonian Institution, Washington, D.C., DECEMBER 6, 2001.

———. "Understanding Islam through Art." Smithsonian Institution/Montgomery College Teachers Seminar, Freer Gallery of Art, Washington, D.C., MARCH 7, 2002.

———. "Visual Poetry: Paintings and Drawings from Iran." Trinity College Alumni Association, Washington, D.C., MARCH 16, 2002.

———. "Paradise Unspoiled: Painting in Sixteenth-Century Safavid Iran." Emory University, Atlanta, Ga., MARCH 28, 2002.

———. "The Arts of the Book in Mughal India." Museum of Fine Arts, Asia Society Asian Art Series, Houston, Tex., JUNE 30, 2002.

Giaccai, Jennifer. "Identifying Enji: An Examination of Red Insect Dyes." Poster presentation. Eastern Analytical Symposium, Atlantic City, N.J., OCTOBER 1-4, 2001.

Gunter, Ann C. "Art of the Hittite Empire." Graduate seminar, Department of Near Eastern Studies. Johns Hopkins University, Baltimore, Md., SPRING 2002.

Jett, Paul. "Corrosion in Art and Archaeology." Joint meeting of the National Capital Section of the Electrochemical Society and the Baltimore/Washington chapter of the National Association of Corrosion Engineers, Washington, D.C., FEBRUARY 26, 2002.

———. "Metals in a Museum Environment." George Washington University, Washington, D.C., SEPTEMBER 17 AND 19, 2002.

McCarthy, Blythe. "Early Historic Period Ceramic Smoking Pipes from Budhigarh, in the Kalahandi District of Orissa, India." With Christine Downie and Pradeep Mohanty. Symposium entitled *Materials Issues in Art and Archaeology VI*, Boston, Mass., NOVEMBER 27, 2001.

———. "Analysis of Cizhou Monochrome Green Enamels and Lead Glazes from Guantai Kiln in Northern China, Song to Jin Dynasty." With Liu Wei. Symposium entitled *Materials Issues in Art and Archaeology VI*, Boston, Mass., NOVEMBER 29, 2001.

———. "Gilding on Bronze." Johns Hopkins University, Baltimore, Md., FEBRUARY 26, 2002.

———. "Rhapsody in Blue: Kingfisher Feather Cloisonné in the Arthur M. Sackler Gallery." With Ellen Salzman Chase. Thirtieth Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, Miami, Fla., JUNE 9, 2002.

Myers, Kenneth John. "American Art at the Freer Gallery of Art." Museum Studies program, George Washington University, Washington, D.C., OCTOBER 2, 2001.

———. "Thomas Cole and the Popularization of Landscape Experience in the United States." Symposium entitled *Thomas Cole: Two Hundred Years of the American Vision*. Thomas Cole National Historic Site and Olana State Historic Site, Hudson, N.Y., OCTOBER 13, 2001.

———. Introduction and chair's commentary. Panel entitled "Disciplinary Boundaries and Frontiers of Knowledge: New Perspectives on Visual Culture and Learning in American History." Annual Meeting of the American Historical Association, San Francisco, Calif., JANUARY 6, 2002.

———. "Whistler's Late Nudes and the Spiritualization of Feminine Beauty in Late Nineteenth-Century American Art." Department of the History of Art, University of Glasgow, Scotland, MAY 1, 2002.

———. "Whistler's Late Nudes at the Freer Gallery of Art." Washington Print Club, Washington, D.C., MAY 19, 2002.

Stuart, Jan. "Chinese Ancestor Portraits." Burke Lecture, University of Indiana, Bloomington, Ind., NOVEMBER 29, 2001.

———. Discussant. Symposium entitled *Icons in Chinese Art*, Bard Graduate Center for Decorative Arts, New York, N.Y., APRIL 26, 2002.

———. "The Art and History of the Garden of the Artless Official, Suzhou." Symposium sponsored by Columbia University and the Chinese Scholar's Garden, New York, N.Y., APRIL 27, 2002.

———. "A Curator's Views on Displaying and Collecting Chinese Art." Annual National Associates Members' Lecture. Smithsonian Associates, Washington, D.C., MAY 3, 2002.

———. "Beyond Bats: Symbols and Meaning in Chinese Art Motifs." Cosponsored by Tudor Place and Asia Society, Washington, D.C., MAY 31, 2002.

———. "Reading Pots: Meaning and Decoration in Chinese Porcelains." "Traditions of Display: Chinese Art Objects and Custom-Made Pedestals," and "Worshipping the Ancestors: Chinese Ritual and Commemorative Portraits." Landsdowne Speaker. University of Victoria, Victoria, B.C., Canada, SEPTEMBER 22-23, 2002.

Tully, E. D. "The Conservation of a Third-Century B.C.E. Chinese Bronze Dagger-Axe with Organic Remains." Thirtieth Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, Miami, Fla., JUNE 9, 2002.

Ulak, James T. "Affecting Eccentricity: Materials and Techniques in the Visions of Jakuchu and Shohaku." New Orleans Museum of Art, New Orleans, La., SEPTEMBER 2002.

Yonemura, Ann. "Kyo yuzen: Textile Design and Japanese Painting." Japan Information and Culture Center (JICC), Embassy of Japan, Washington, D.C., JUNE 11, 2002.

PROGRAMS

Research Programs

ONGOING STAFF RESEARCH PROJECTS

Allee, Stephen. in collaboration with Joseph Chang. Song and Yuan paintings in the Freer Gallery of Art (with Ingrid Larsen and supported by the E. Rhodes and Leona B. Carpenter Foundation); *In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai* (exhibition and catalogue, April 2003); Chinese seals, paintings, and calligraphy in the Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery; Xie Zhiliu seals, paintings, sketches, and calligraphy.

Chang, Joseph. Song and Yuan paintings in the Freer Gallery of Art (with Ingrid Larsen and Stephen Allee, and supported by the E. Rhodes and Leona B. Carpenter Foundation); *In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai* (exhibition and catalogue, April 2003, with Stephen Allee); Chinese seals, paintings, and calligraphy in the Singer gift; Xie Zhiliu seals, paintings, sketches, and calligraphy, with Stephen Allee; Wang Yachen painting, calligraphy, and seals; contemporary Chinese art.

Chase, Ellen Salzman. Study of Chinese kingfisher feather jewelry, with Blythe McCarthy; conservation and technical study of Asian ceramics.

Cort, Louise Allison. *Isamu Noguchi and Modern Japanese Ceramics* (exhibition and book, MAY 2003); contemporary earthenware and stoneware production in mainland Southeast Asia, with Leedom Lefferts; *Temple Potters of Puri* (book); diary of Morita Kyuemon (book); Kyushu and Kyoto ceramics (Freer permanent collection catalogues).

Diamond, Debra. Rajput & Co. painting; citation in *Jodhpur Painting* (book, forthcoming); "The Politics and Aesthetics of Citation," in *New Art History and Indian Art*, ed. Shivaji Panikkar, Gujarat: University of Baroda Press (forthcoming).

Douglas, Janet G. Chinese jades, including their mineralogy, methods of manufacture, surface treatments and alteration; technical methods for authentication of stone sculpture; collaborative project with the National Museum of Cambodia, Phnom Penh, on the characterization of early Cambodian stone sculpture.

Farhad, Massumeh. *The Arts of the Book from the Islamic World: A Catalogue of the Arabic, Persian, and Turkish Works of Art on Paper in the Freer Gallery of Art* (book); *Cultural Appropriation: The Case of the Fifteenth-Century Gulistan of Sa'di in the Freer Gallery of Art* (article in the forthcoming Occasional Papers series); the work of Ali Quli Jabbar in the late seventeenth century; *Falnama: Book of Omens* (exhibition and catalogue).

Giaccai, Jennifer. Studies of East Asian paintings using scientific methods; characterizing and differentiating insect dyes using HPLC and nondestructive three-dimensional UV-fluorescence measurements; survey of pigments used on Chinese paintings.

Gunter, Ann C. *Ancient Iranian Ceramics in the Arthur M. Sackler Gallery* (book); *Late Bronze and Early Iron Age Ceramics from Kinet Höyük, Turkey* (book).

Jett, Paul. Ancient metalworking technology in China and West Asia, with an emphasis on gold and gilding.

Larsen, Ingrid. Song and Yuan paintings in the Freer Gallery of Art (with Stephen Allee and Joseph Chang, and supported by the E. Rhodes and Leona B. Carpenter Foundation).

Lee, Christine. More than 1,250 jades in the Freer & Sackler collections under the direction of Dr. Jenny So, former curator of ancient Chinese art (catalogue), and supported by the E. Rhodes and Leona B. Carpenter Foundation.

McCarthy, Blythe. Technical studies of Asian ceramics; study of Chinese kingfisher feather jewelry, with Ellen Chase.

Myers, Kenneth John. Intellectual history of Freer's collection of American art (book and exhibition); "Whistler in Venice: The Freer Gallery of Art Pastels," in *Whistler and His Circle in Venice*, ed. Eric Denker (forthcoming); *By Whistler's Design: Small Masterpieces from an 1884 Exhibition* (article and exhibition, 2003); *Nocturne: Whistler and the Tradition of Night Painting in Europe, Japan, and the United States* (catalogue and exhibition); Thomas Kelah Wharton's drawings of the David Hosack estate at Hyde Park, New York (article); Thomas Kelah Wharton's 1830-34 journal (book, to be published by Syracuse University Press).

Norman, Jane. Technical studies and conservation of East Asian and Islamic lacquer, particularly the adaptation of Japanese and Chinese treatment methods in the context of American conservation practices; recent focus on assessing degraded lacquer surfaces and the impact of cleaning them.

Slusser, Mary. Himalayan art and culture; conservation study of some early Nepalese paintings.

Smith, Martha. Technical study of the prints by James McNeill Whistler (emphasis on materials), to be completed in 2003; study of Islamic paper in the Freer & Sackler collections; joint study on *funori* with Joseph Swider.

Stuart, Jan. Artistic and cultural aspects of Chinese Buddhist sculpture and devotional objects and Chinese gardens, including contributing to a book to be published in association with Dumbarton Oaks and Harvard; Ming-dynasty court art that will lead to an exhibition at the Freer.

Swider, Joseph R. Characterization of Chinese Ink using instrumental methods; collaborating with the dispersion laboratory at the National Institute of Standards and Technology (NIST).

Ulak, James T. *Blossoms on the Wind: Master Paintings from Twentieth-Century Japan* (book, forthcoming); "Three Eccentrics: Ito Jakuchu, Soga Shohaku, Nagasawa Rosetsu," in *An Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter-Yelen Collection*, ed. Tadashi Kobayashi and Lisa Rotondo-McCord (New Orleans: New Orleans Museum of Art and Marquand Books, 2002); co-curator for *Rebuilding an Imperial City: Koizumi Kishio's Visions of Tokyo in the 1930s* (Wolfsonian Museum, Miami Beach, Fla., SEPTEMBER 2003); "The Art of Propaganda: Japanese Views of the War with Russia," in *Russia, East Asia, and Japan at the Dawn of the 20th Century: The Russo-Japanese War Reexamined* (Leiden: E. J. Brill, forthcoming).

Winter, John. Studies of East Asian paintings using scientific methods, funded by The Andrew W. Mellon Foundation; research on Chinese Ink, with Joseph R. Swider; research of organic red and brown pigments, with Jennifer Giaccai.

Yonemura, Ann. Three hundred thirty-two Japanese prints in the collection of Anne van Biema (exhibition and catalogue); current and ongoing research on interrelationships between Japanese lacquer, painting, and calligraphy, particularly in the use of gold and silver as an artistic medium and art of the Rimpa school in the Freer.

FELLOWS RESEARCH PROJECTS

Ecker, Heather. Smithsonian Post-doctorate HART Fellow. "Between *Mahfuz* and *Maqru'*: Decoding the Production of Early Abbasid Qur'ans."

Flood, Finbar B. Smithsonian Post-doctoral Fellow. "Translated Stones: Rewriting Indo-Muslim Monuments."

Ingeman, Lara. Smithsonian Pre-doctoral Fellow. "Meditations on Paintings: Inscriptions on Paintings in the Discourse Records of Southern Song (1126-1279) Chan Masters"; "Scholar Meets Cowherd: Images and Ideas of Rebirth in Later Chinese Painting" (forthcoming article).

Tully, E. D. Samuel H. Kress Conservation Fellow. Technical study of turquoise inlaid Chinese bronze belt hooks in the Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery.

Publications

The publications department worked with curators, educators, and staff to edit, design, and produce four books—*Along the Silk Road*; *A Potter's Brush: The Kenzan Style in Japanese Ceramics*; *A Freer Stela Reconsidered*; and *Masterful Illusions: Japanese Prints in the Anne van Biema Collection*—and the annual record. Many publications were redesigned in a publications-wide design overhaul that included two teacher packets, the teacher's newsletter (now named *Asian Art Connections*), Friends invitations and collateral, Hong Kong Film Festival posters and collateral, all Art Night identity for the International Art Museums Division, and various other invitations, brochures, flyers, and advertisements. The department also designed, coordinated, and produced a variety of projects for the shop, and it continued to produce the museum's bimonthly calendar and the Bill and Mary Meyer Concert Series program notes. New identity/logo development for the Freer & Sackler was launched and remains ongoing.

Museum Publications

Abe, Stanley K. *A Freer Stela Reconsidered*. Occasional Papers, no. 3. Washington, D.C.: Freer Gallery of Art & Arthur M. Sackler Gallery, Smithsonian Institution, 2002.

Ten Grotenhuis, Elizabeth, ed. *Along the Silk Road*. Asian Art & Culture, no. 6. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, in association with University of Washington Press and Silk Road Project, 2002.

Wilson, Richard L. *The Potter's Brush: The Kenzan Style in Japanese Ceramics*. Washington, D.C.: Freer Gallery of Art & Arthur M. Sackler Gallery, Smithsonian Institution, in association with Merrell Publishers, 2001.

Yonemura, Ann. *Masterful Illusions: Japanese Prints in the Anne van Biema Collection*. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, in association with University of Washington Press, 2002.

Publications by Members of the Staff

Chang, Joseph. "On Mr. Goldfish: Wang Yachen (1894–1983)," *Haipai huihua yanjiu wenji* (Collected essays on the study of Shanghai school painting). Shanghai: Shanghai shuhua chubanshe, 2001.

———. "Seals Used by C. C. Wang," *Arts of Asia* 32, no. 3 (MAY–JUNE 2002): 53.

Cort, Louise Allison. "A Short History of Woodfiring in America." In *Great Shigaraki Exhibition: Rediscovery and Revival of the Beauty of Yakishime Stoneware*, 182–92. Shigaraki, Japan: The Shigaraki Ceramic Cultural Park and Asahi Shimbun, 2001; reprinted in *The Log Book (The International Publication for Woodfirers)*, nos. 9–12 (2002).

———. "Early Ceramic Production in the Shigaraki Valley: An Outline of Its Social and Economic Basis." In *Kinsei Shigarakiyaki o megutte* (Issues regarding Shigaraki ceramics in the Early Modern Period), 1–23. Kyoto: Kansai Tojishi Kenkyukai, 2001.

———. Foreword to *The Potter's Brush: The Kenzan Style in Japanese Ceramics*, by Richard L. Wilson. Washington, D.C.: Freer Gallery of Art & Arthur M. Sackler Gallery, in association with Merrell Publishers, 2001.

Cort, Louise Allison, and Leedom Lefferts. "An Approach to the Study of Contemporary Earthenware Technology in Mainland Southeast Asia." *Journal of the Siam Society* 88, parts 1 and 2 (2000; published in 2002): 204–11.

Diamond, Debra. "Kenro Izu." In *Along the Silk Road*, ed. Elizabeth ten Grotenhuis. Asian Art & Culture, no. 6. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, in association with University of Washington Press and Silk Road Project, 2002.

Douglas, Janet G., and Blythe McCarthy. "Fifty Years and Counting: Scientific Research in Asian Art at the Freer & Sackler Galleries." *Material Matters* (Smithsonian Forum on Material Culture) 41 (November 2001): 1–3.

Douglas, Janet G., Blythe McCarthy, and Insook Lee. "Gokok: Korean Glass and Stone Comma-Shaped Beads at the Freer Gallery of Art." *Ornament Magazine* 25, no. 4 (2002): 34–39.

Leona, Marco, and John Winter. "Fiber Optics Reflectance Spectroscopy: A Unique Tool for the Investigation of Japanese Paintings." *Studies in Conservation* 46, no. 3 (2001): 153–62.

McCarthy, Blythe. "Technical Analysis of Reds and Yellows from the Tomb of Suemniwet, Theban Tomb 92." In *Colour and Painting in Ancient Egypt*, ed. W. V. Davies, 17–21. London: The British Museum Press, 2001.

Shu, Yue. "Bixifaniya Da Xue Bo Wu Guan Cang Zhen Pin Jie Shao (Introduction to the treasure collection of the University of Pennsylvania Museum)." *Mei Shu Guan*, no. 2 (MAY 2002): 116–22.

Stuart, Jan. "C. C. Wang: Singing Brush and Dancing Ink." *Arts of Asia* 32/3 (MAY 2002): 44–52.

———. "Dressing Chinese Tables and Chairs: Furnishing Textiles in Imperial China." *Oriental Art* 47, no. 4 (2001): 38–46.

Stuart, Jan, and Chang Qing. "Chinese Buddhist Sculpture in a New Light at the Freer Gallery of Art." *Oriental Art* 34, no. 4 (APRIL 2002): 29–37.

Stuart, Jan, Dai Hongwen, and Dai Liqiang. "Zhuishu zuxian de shenying: Meiguo Shakele yishu guan cang Zhongguo yingxiang chutan (Ancestor portraits in America's Sackler Gallery)." *Wenwu shijie* 2 (2002): 42–46.

Yoshimura, Reiko. "Japanese Period Subdivisions List." Council on East Asian Libraries, Committee on Technical Processing. Spring 2002. <http://cealctp.lib.uci.edu>.

Library Services

During this fiscal year, the library improved accessibility and enhanced the research services it provides. In December the library's 8,988 online Chinese-language catalogue records were converted to Pinyin from Wade-Giles romanization following the Library of Congress's 2000 decision to move the entire North American library community to this system, which is now standard.

The library also prepared a new branch library homepage as part of SIL's portal to the libraries' collection and services, Galaxy of Knowledge. The library's staff was pleased to host fellow librarians from Fedlink and the National Gallery of Art for a tour through the collections.

In addition, the library acquired a total of 2,182 volumes (excluding journal issues) in 2002. Among the total, 1,570 volumes were purchased and 491 were acquired through gift/exchange programs. The library also received 121 exhibition catalogues from Japan through Japan Art Catalog Project.

Significant Acquisitions

Kindai Nihon Ato Katarogu
Korekushon (Art catalogue collection of modern age Japan) (Tokyo: Yumani Shobo, 2001-present), vols. 1-35. This ongoing, multivolume monograph set is a collected reproduction of various Japanese art exhibition catalogues from Meiji through the early Showa periods. The title has become a perfect supplement to the JAC Project material that is a comprehensive collection of current exhibition catalogues from Japan.

Polster, Edythe, and Alfred H. Marks. *Surimono Prints by Elbow* (Washington, D.C.: Lovejoy Press, 1980). This title, one of the privately published 1,050 copies, consists of a large number of surimono prints owned by the authors. It is considered one of the most comprehensive *surimono* catalogues published outside of Japan. Art dealer Geoffrey Oliver generously donated this book to the gallery on the occasion of the exhibition *Masterful Illusions: Japanese Prints from the Anne van Biema Collection*.

Schroeder, Ulrich von. *Buddhist Sculptures in Tibet*. 2 vols. (Hong Kong: Visual Dharma, 2001). Accompanied by more than eleven hundred images, the title contains the most important sculptures remaining in Tibet and represents eighteen years of the author's survey work throughout eighteen trips. The title is an indispensable reference work for researchers who conduct studies on Buddhist art.

Loans

CERRITOS LIBRARY, CERRITOS, CALIF., IN COLLABORATION WITH PACIFIC ASIA MUSEUM, PASADENA, CALIF.
February 15-NOVEMBER 2, 2002

Katsushika, Hokusai. *Hokusai Imayo Hinagata* (Hokusai's designs on combs). Tokyo: Okura Shoten, 1889.

———. *Hokusai Manga* (Hokusai sketchbooks). Vol. 8. Biyo (present-day Nagoya): Tohekido, 1828-78.

FREER GALLERY OF ART
The Potter's Brush: The Kenzan Style in Japanese Ceramics
DECEMBER 9, 2001-OCTOBER 27, 2002

Franks, Sir Augustus Wollaston. *Japanese Pottery: Being a Native Report*. London: Chapman and Hall, 1880.

Ninagawa, Noritake. *Kanko zusetzu. Toki no bu*. Vol. 4. 1876-78.

Soga benran. Vol. 1. Naniwa (present-day Osaka): Onogi Ichibe, 1761.

Archives and Slide Library

The archives made progress in access, preservation, and collections management this year, showing rapid advancements in documenting the archives' collections and enhancing online research tools. The archives entered into an agreement to contribute its collection records to the Smithsonian Research Information System (SIRIS), a public database of the holdings of the Institution's libraries, archives, and other research centers (www.siris.si.edu). SIRIS allows access to catalogue-level records via the Internet and offers links to electronic finding aids, the archives' in-depth collection descriptions. This will allow researchers to obtain more detailed information about the collections directly online. SIRIS also has the capability to link the archives' catalogue records to digital image files.

Additionally, collection-level records are being entered into the RLIN union catalogue, a private database of holdings from a wide array of research institutions. RLG, the administrator of RLIN, also administers a database of finding aids called Archival Resources. Through Archival Resources the museum offers researchers the opportunity to perform more advanced searches of finding aids.

The archives initiated a pilot project to document the recently acquired Henry and Nancy Rosin Collection of Photographs of Japan. With the help of a summer intern, a full representation of digital surrogates was created and linked to an item-level database. This database will permit researchers to browse images from this extensive collection without disturbing sensitive originals. These records and digital files will also be entered into SIRIS. The staff of the archives continues work with the photography department to produce high-resolution digital images of these items as well.

The archives' cold vault was made fully operational this year, and climate-sensitive photographic materials were moved in for long-term preservation. Environmental controls and monitoring standards were improved to ensure maximum stability for the museum's exceptional collection of historic photographs, which will extend their expected life span by hundreds of years.

Acquisitions

CHARLES LEANDER WEED PHOTOGRAPH OF FISHING VILLAGE ON MISSISSIPPI BAY

Fishing Village on Mississippi Bay—Near Yokohama 18, ca. 1866–67, by Charles Leander Weed (American, 1824–1903). Albumen print from wet-collodion glass plate negative, on contemporary card mount with printed caption and printed text on reverse identifying the publisher, Thomas Houseworth. Total: 1 photoprint; image × 40 × 52 on mount 56 × 70 cm. Purchase, 2001.

MIRIAM MCNAIR SCOTT PAPERS

Papers, 1970–81, of author Miriam McNair Scott (d. ca. 1987) related to research for monograph coauthored with Carol Stratton, entitled *The Art of Sukhothai: Thailand's Golden Age* (Kuala Lumpur: Oxford University Press, 1981). Includes research files, lecture notes, 1977 article by Scott, and photographs (nearly fifteen hundred slides and 472 prints, many taken by her husband, Robert McNair Scott, to document Thai art and culture in Asia). Total: 2 linear feet. Gift to Freer Library on 18 October, 1988; subsequently transferred to archives in 2001.

A. W. BAHR PAPERS

Papers, ca. 1900–1957, of Chinese art dealer A. W. [Abel William] Bahr (1877–1959). Includes biographical reminiscences, correspondence, notes, newspaper clippings, approximately 312 photographs and seven negatives (most depicting art objects), and unpublished biography of Bahr written by Charles Richard Cammell. Highlights include descriptions of Bahr's role in the organization of an influential exhibition of Chinese ceramics in Shanghai (1908), and of his long-lasting friendship with Charles Lang Freer. Total: 382 items. Gift of Penelope Bahr, 2001.

LINNAEUS TRIPE PHOTOGRAPHS

Three albumenized salt prints from wet collodion negatives, 1856–1858, by Linnaeus Tripe (1822–1902). *Sculpture from Elliot Marble Group, India, pl. 9*, image 22 × 28 cm on mount 33 × 45 cm, ca. 1858. *Indian Sculpture with Measuring Device*, image 18 × 29 cm on mount 34 × 46 cm, ca. 1858. *Idgah and Tomb at Ryakotta*, image 25 × 37 on mount 44 × 57 cm, ca. 1856. The prints are excellent examples of albumenized salt prints, one of the earliest photographic processes. Total: 3 photoprints. Gift of Charles Isaacs and Carol A. Nigro, 2001.

JAMES CAHILL PAPERS

Personal and professional papers of art historian, educator, curator, and collector James Cahill (b. 1926). Correspondence files include communication with some of the most influential members of the Asian art community, including Richard M. Barnhart, Wen Fong, Shen Fu, Thomas Lawton, Lothar Ledderose, Sherman Lee, Chu-tsing Li, John A. Pope, Alan Priest, Laurence Sickman, Osvald Siren, Alexander Soper, C. C. Wang, Wang Fangyu, and Nelson Wu. Correspondence files also contain letters exchanged with art organizations such as the San Francisco Asian Art Museum, Smithsonian Institution, Freer Gallery of Art, College Art Association, National Palace Museum, and Metropolitan Museum of Art. Project files include Dr. Cahill's notes, drafts of articles and speeches, and correspondence pertaining to specific projects such as the Taiwan photo project, several exhibits, and numerous lectures and symposia in which Cahill participated. Total: 12 linear feet. Gift of James Cahill, 2001.

SEHERR-THOSS PHOTOGRAPHS

Photographs and negatives of Sonia P. and Hans C. Seherr-Thoss, ca. 1960–64. Mounted and unmounted color lantern slides, inventory lists to the mounted lantern slides, transparencies, black-and-white negatives, mounted prints, and contact sheets. The majority of images, shot by Hans C. Seherr-Thoss, appear in their publication, *Design and Color in Islamic Architecture: Afghanistan, Iran, Turkey* (Smithsonian Institution Press, 1968). Countries depicted include Iran, Turkey, Afghanistan, Tajikistan, and Uzbekistan. Total: 1,246 items. Gift of Mrs. Sonia Seherr-Thoss, 2001.

RUSSELL HAMILTON POSTCARD AND PHOTOGRAPH COLLECTION

Postcards and photographs, ca. late 19th–early 20th century. The postcards, many captioned, black-and-white, and hand-colored, depict people, architecture, and nature in China, Egypt, Japan, India, and Sri Lanka. The photographs, all black-and-white with handwritten captions on the reverse side, mainly depict people in Somalia, Kuwait, and Sri Lanka. Russell Hamilton (d. 1911), an officer in the British Merchant Marines, assembled this collection of postcards and photographs. Upon his death, he left the collection to his wife, Ethel Mary (née Hadwen), who then left them to her daughter Mary Slusser. Gift of Mary Slusser, 2001.

MARTHA SMITH STEREOGRAPH AND POSTCARD COLLECTION

Fifty-one stereographs and two postcards, after 1904 and n.d. Most of the stereographs were produced by the Underwood & Underwood studio. Japanese locations depicted include Yokohama; Mississippi Bay and the Mikado Cliffs; Tokyo; Mt. Haruna, Ikao; Kyoto; Hiroshima; and Lake Chuzenji. The cards depict geography, street scenes, and men, women, and children in everyday leisure and work scenes. Three stereographs depict scenes from the 1867 Exposition Universelle in Paris, France. Total: 53 items. Gift of Martha Smith, 2002.

CHARLES LEANDER WEED PHOTOGRAPH OF LANDSCAPE NEAR YOKOHAMA

Albumen print from wet-collodion glass plate negative, ca. 1866–67, by Charles Leander Weed (American, 1824–1903). *View near Yokohama*, on card mount with printed caption and printed text identifying the publisher, Thomas Houseworth & Co. Total: 1 photoprint; image 37 × 52 on mount 56 × 70 cm. Purchase, 2002.

UENO HIKOMA PHOTOGRAPH OF SAMURAI OFFICIAL

Original sepia monochrome albumen print by Ueno Hikoma (Japanese, 1838–1904). Captioned *Portrait of Samurai Official*, ca. 1864–66. Total: 1 photo print; image 20 × 15 on card mount 27 × 21 cm. Purchase, 2002.

MUGHAL ARCHITECTURE SLIDES

The Sackler slide library received a gift in the spring of approximately seven thousand color slides of Mughal monuments and gardens in the vicinity of Lahore, Pakistan, taken by freelance photographer Richard Basch in 1996. The slides were given by executive producer Laura T. Schneider of the former Smithsonian Productions office.

The images have been used for a website on the Mughal gardens of Lahore; the first stage of that project, directed by Ms. Schneider, has been launched and may be seen at www.mughalgardens.org.

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Noguchi p.8 *The Queen*, 1931, lent by the Whitney Museum of American Art, New York, gift of the artist, 69.107. p.10 Installation view, courtesy of the Isamu Noguchi Foundation, Inc. p.11 Noguchi and his 1952 work *Face Dish (Me)*, courtesy of Jun Miki/Time Pix. p.12 *Small Child*, 1952, courtesy of Mrs. Nelson A. Rockefeller, New York. *Big Boy*, 1952, lent by the Museum of Modern Art, New York; A. Conger Goodyear Fund, 1955. Yoshiko-san, 1952, courtesy of the Isamu Noguchi Foundation, Inc. *Even the Centipede*, 1952, lent by the Museum of Modern Art, New York; A. Conger Goodyear Fund, 1955. p.13 *My Mu*, 1950, lent by the Isamu Noguchi Foundation, Inc., New York. *Journey*, 1950, lent by Seto City, Japan. p.14 *Work*, 1952, lent by a private collection. p.15 *Dish*, 1952, lent by Tokoname City, Japan. *Dish and box*, lent by Kuroda Toen Gallery, Tokyo. Other dishes, 1952, lent by the Isamu Noguchi Foundation, Inc. p.16 top to bottom: *Beginning of the World*, by Constantin Brancusi (1876–1957), ca. 1920, Dallas Museum of Art, Foundation for the Arts, gift of Mr. and Mrs. James H. Clark, 1977.51.F.A, 2003 Artists Rights Society (ARS), New York/ADAGP, Paris. *Dampfer und Segelbote* by Paul Klee (1879–1940), 1931, collection of Mr. and Mrs. Paul Mellon, image © 2003 Board of Trustees, National Gallery of Art, Washington, D.C. *Shooting Star* by Joan Miró (1893–1983), 1938, gift of Joseph H. Hazen, image © 2003 Board of Trustees, National Gallery of Art, Washington, D.C. Photos of Yagi Kazuo and Sodeisha courtesy of Yagi Akira. *The Policeman*, 1950, lent by the Isamu Noguchi Foundation, Inc. p.17 *Hot Day*, 1952, courtesy of the Marugame Genichirō Inokuma Museum of Contemporary Art.

Faith and Form Portrait and interior photography by Erica Freudenstein. Freer objects (all are museum purchases, except F1975.19) p.20 bottom left: F1962.27. p.22 far left: F1998.1. p.23 top right: F1968.60; bottom: 1980.195. p.24 left: F1975.19, gift of Dr. and Mrs. Kurt A. Gittler; bottom right: F1962.27. p.25 F1984.35. pp.20–25 Bamet and Burto objects from their collection by the Photography Studio, The Metropolitan Museum of Art.

Himalayas p.26 *Scenes from the Early Life of the Buddha*, West Tibet or West Nepal, 14th century, ink and pigment on cotton, lent by a private collection. p.27 Map by Monika Petroczy, CHK America. p.28 *Kalachakra Mandala*, Central Tibet, 16th century, pigment on cotton, lent by the Philadelphia Museum of Art, purchased with the Stella Kramrisch Fund, 2000. p.29 *Sun God*, Nepal, ca. 1000, copper alloy, lent by the George Ortiz Collection, Switzerland. *Mystic Master Humkara*, Central Tibet, ca. 1600, pigment and gold on cotton, lent by Collection RRE. p.30 Panel with *Scenes from the Life of the Buddha*, India, Jammu and Kashmir, 8th century, ivory, lent by the Cleveland Museum of Art, Leonard J Hanna, Jr. Fund. p.31 Goddess *Kurukulla*, Central Tibet, Sakya monastery, ca. 1600, pigment and gold on cotton, lent by the Museum of Fine Arts, Boston, gift of John Goelet. p.32 *Chakrasamvara and Vajravarahi*, Nepal, 1350–1400, copper with gilding and semiprecious stones, h. 41 cm, lent by the Michael Henss Collection, Zurich. p.33 Goddess *Sarasvatī*, Nepal, ca. 1500, bronze with gilding and semiprecious stones, lent by the Museum of Fine Arts, Boston, Marshall H. Gould Fund, photo © 2003 Museum of Fine Arts, Boston. Goddess *Tara*, Nepal, 13th century, bronze with gilding and semiprecious stones, lent by a private collection.

Bada p.34 small seal and large signature. pp.36–37 *Lotus (Leaf 8)*, China, Qing dynasty, ca. 1665, album of eight leaves; ink on paper. All artwork in article except *Rabbit* is from a bequest from the collection of Wang Fangyu and Sum Wai, donated in their memory by Mr. Shao F. Wang. p.38 *Lotus (Leaves 5, 4, 6)*, China, Qing dynasty, ca. 1665, album of eight leaves; ink on paper. *Lilac Flowers*, China, Qing dynasty, ca. 1690, album leaf; ink and color on paper. p.39 Rubbing of the *Holy Mother Manuscript* with transcription and colophon in running-standard script, China, Qing dynasty, ca. 1698, handscroll; ink on paper. Combined album of painting and calligraphy (Leaf 8), China, Qing dynasty, ca. 1693–96, album of nine leaves; ink on paper. p.40 Image taken

from *Rabbit*, China, Qing dynasty, undated, album of nine leaves; ink on paper, Chen Family Collection, Singapore. *Lotus and Ducks*, China, Qing dynasty, ca. 1696, hanging scroll; ink on paper. p.41 *Bamboo, Rocks, and Small Birds*, China, Qing dynasty, ca. 1692, hanging scroll; ink on paper. *Falling Flower*, China, Qing dynasty, 1692, one from four album leaves; ink on paper.

Whistler All Whistler paintings in this article were gifts of Charles Lang Freer: F1902.161, F1913.91, F1902.164, F1902.146, F1902.147, F1902.157, F1902.163, F1902.152, F1902.158, F1902.159, F1902.149, F1904.78, F1919.12. p.44 bottom center: *Gallery of the Louvre*, 1831–33, by Samuel F. B. Morse, courtesy of the Daniel J. Terra Collection, Terra Museum of American Art, Chicago. p.45 bottom center: Exhibition of International Society of Sculptors, Painters and Gravers, reproduced from "International Art at Knightsbridge," *Art Journal* (1898), 249. p.46 bottom center: 1904 Whistler Memorial Exhibition, Copley Society, Boston, Freer Gallery of Art Archives. p.47 bottom center: Installation view of the exhibition *Cezanne, Gauguin, Seurat, van Gogh*, Museum of Modern Art, New York, November 7–December 7, 1929, digital image copyright 2003, Museum of Modern Art, New York.

Shiva Nataraja p.50 *Shiva as Nataraja*, India, Chola period, ca. 990, bronze, 71.12 cm, scheduled purchase, Freer Gallery of Art—Margaret and George Haldeman and museum funds. p.53 Poem credit: David Dean Shulman, *Songs of the Harsh Devotee: The Tevaram of Cuntaramurtinayanar* (Philadelphia: University of Pennsylvania, 1990), 82.2, 544. Photos by Neil Greentree.

Amida Buddha by Lynne Shaner. Photos by Neil Greentree. p.54 *Amida Nyorai*, Japan, Kamakura period, early 14th century, wood with gold leaf, purchase—Harold P. Stern Memorial Fund and Museum Funds, F2002.9. p.56 top right: Battle scene, Japan, Edo period, 17th century, six-panel folding screen; gold and color on paper, gift of George Jackson Eder, F1986.59.

Focus pp.60–63 "Imaginasia" by Victoria Dawson; "Social Whirl" and "On the Road" by staff. Photos by Tom Wolff and John Tsantes.

Endnote p.64 Henry and Nancy Rosin Collection of Early Photography of Japan, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, purchase and partial gift of Henry and Nancy Rosin, 1999–2000.

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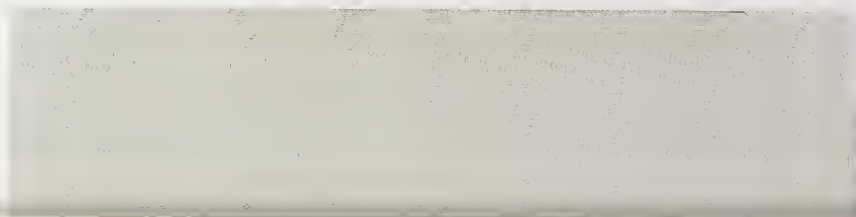
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